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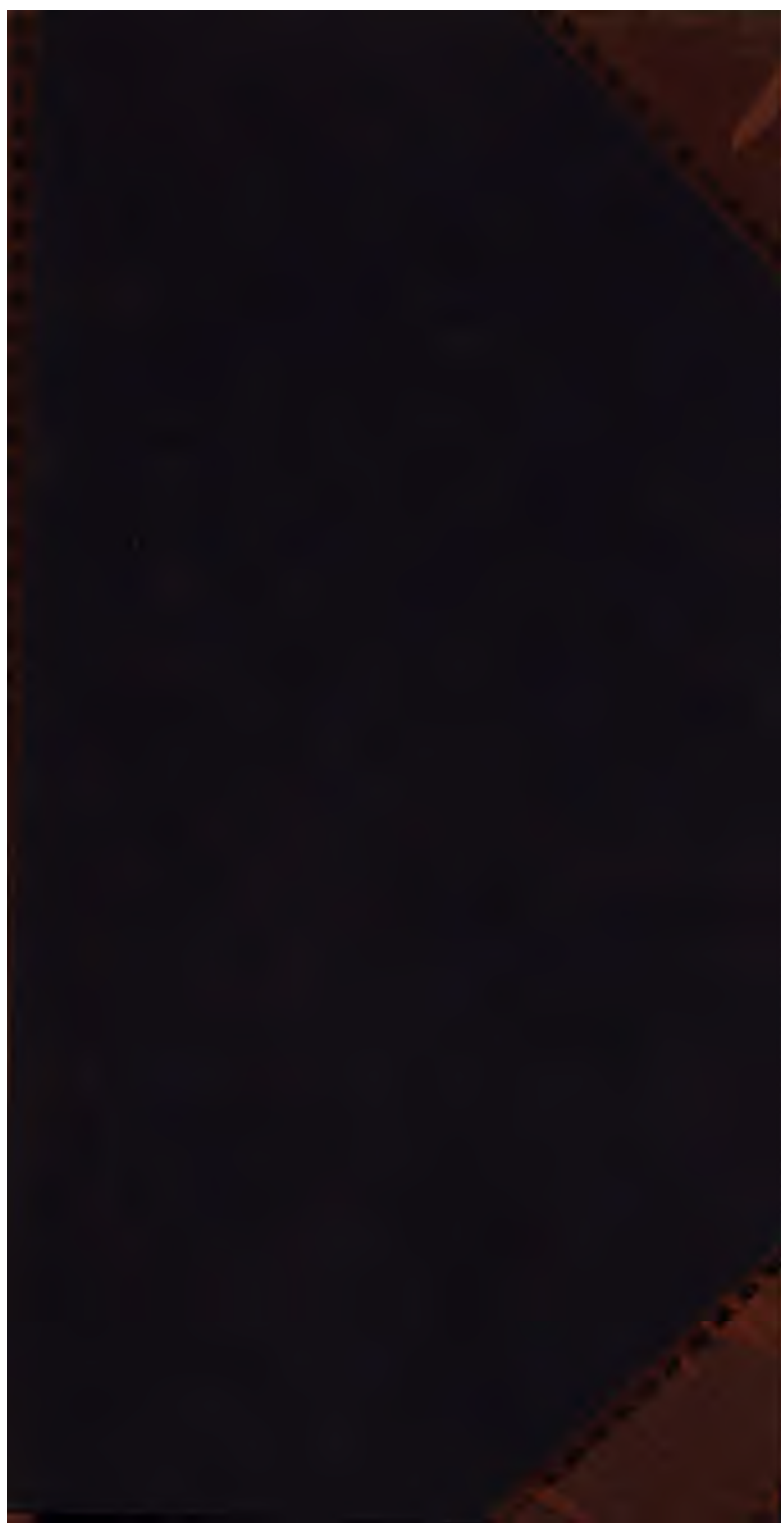
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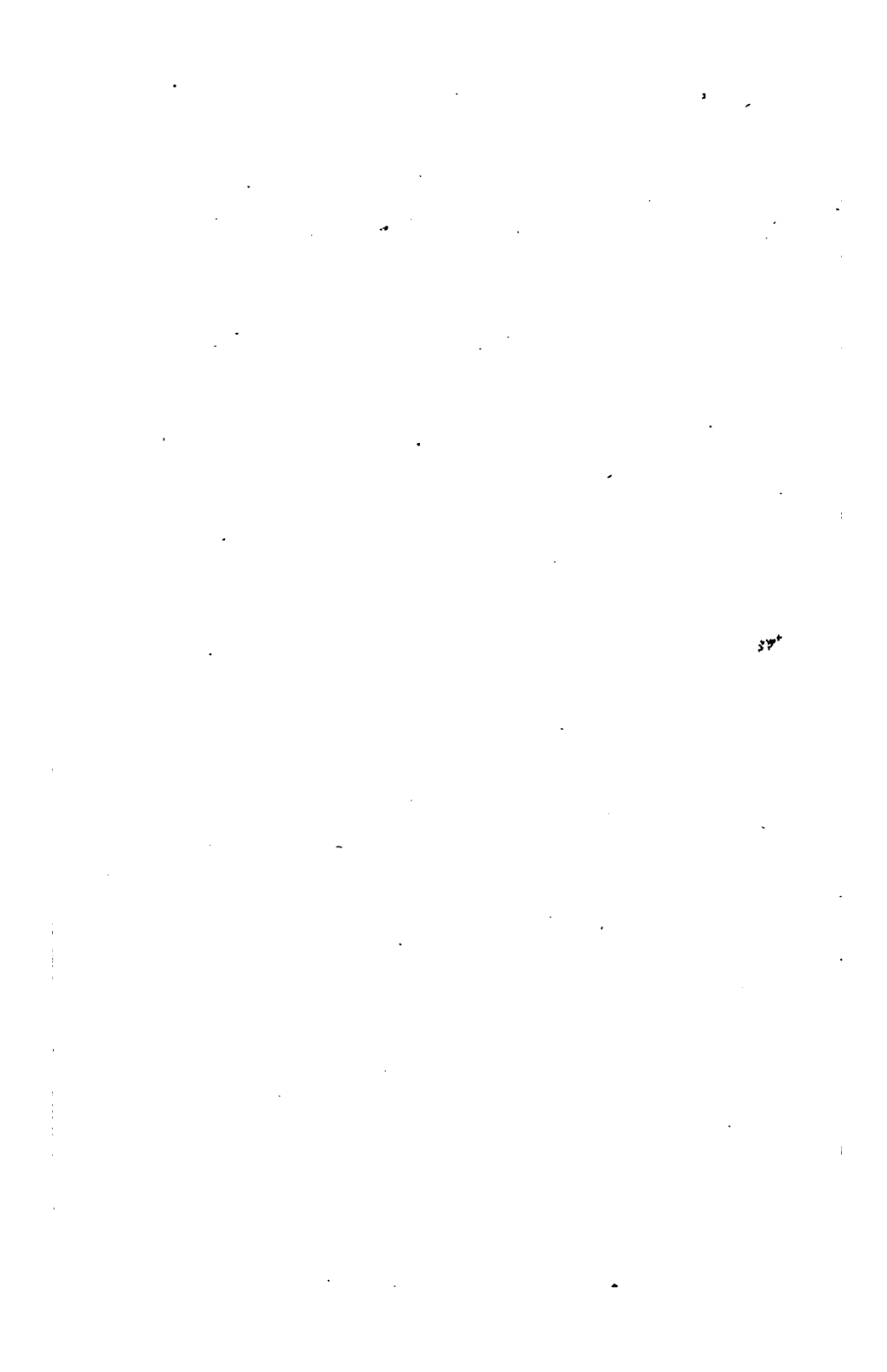












AN  
HISTORICAL SKETCH  
OF THE  
ART OF SCULPTURE IN WOOD,  
FROM THE  
EARLIEST PERIOD TO THE PRESENT TIME;  
WITH NOTICES OF THE MOST REMARKABLE SCULPTURAL WORKS IN  
THE SAME MATERIAL NOW REMAINING IN EUROPE,  
And some Account of their Designers.

By ROBERT FOLKESTONE WILLIAMS,

AUTHOR OF "RHYMES AND RHAPSODIES," &c.



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# DEDICATED

TO THE RIGHT HONOURABLE

SIR ROBERT PEEL, BART.

IN INSCRIBING this little volume to so distinguished an individual, I am fearful it may lead many to imagine, that I am attempting to give the work an importance which does not belong to it; but my sole object is to mark my gratitude for the generous and enlightened patronage which you have bestowed upon the Fine Arts.

To you, SIR, and other kindred spirits similarly situated, the present generation owes an

infinite debt of grateful feelings—an obligation that future ages also must acknowledge and appreciate—for, by wealth liberally applied, and judgment promptly directed, in the search after works of merit, you have allowed the multitude of lovers of the beautiful and the intellectual, who, like me, can only look on in admiration, to enjoy a gratification that ought always to be considered among the most pure and ennobling of human pleasures; while, fostered by such princely encouragement as you have even in the busiest period of your laborious and useful life found time to distribute amongst them, artists have continued to strive for superiority, and art made efforts to progress in excellence.

That such patronage increases the diffusion of intelligence cannot be doubted; for it will always be found that those nations who have ever been distinguished by superior civilization, have, at the same time, been remarkable for a general patronage of art. That the same influence assists the growth

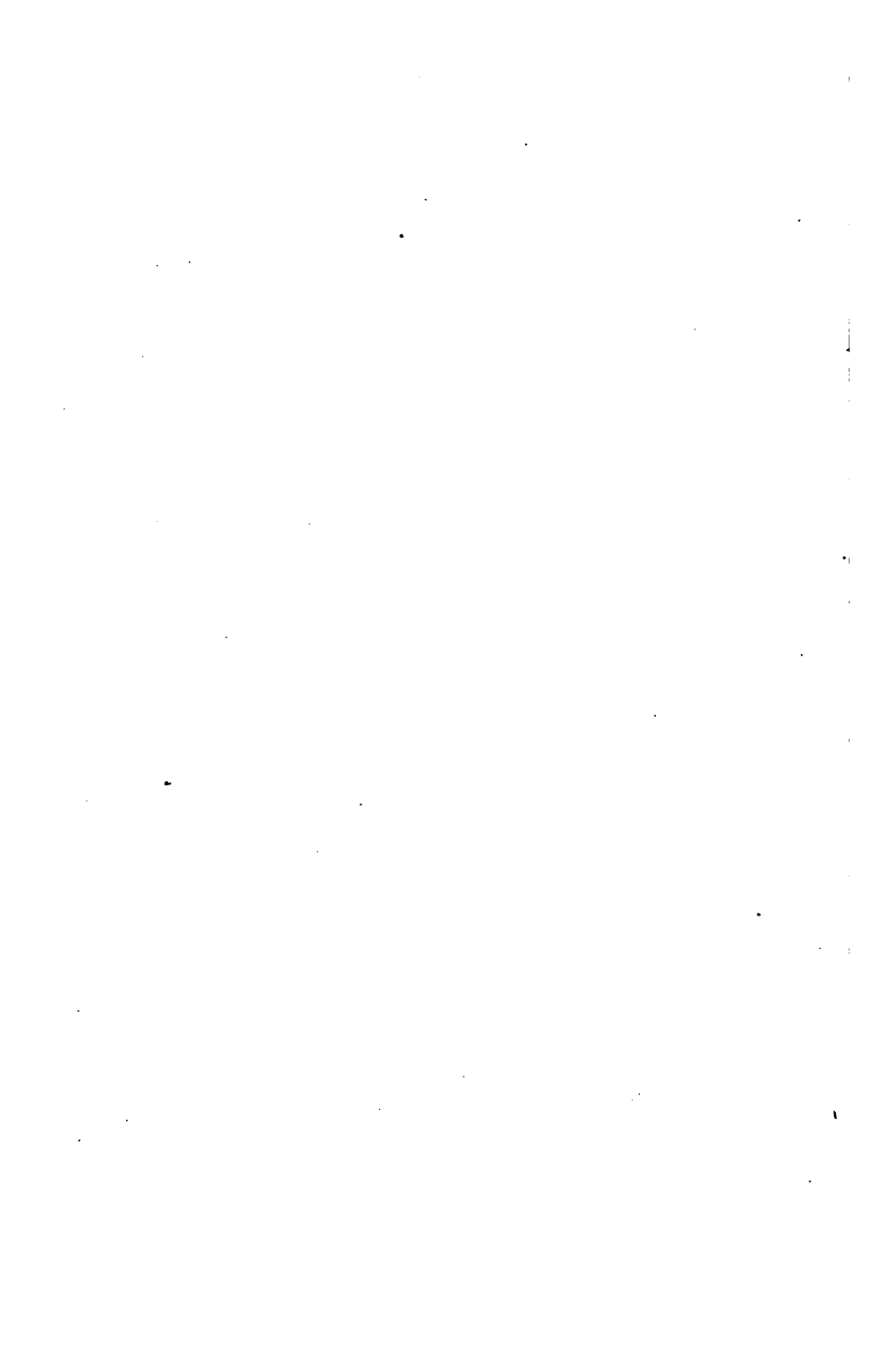
of sociality is equally evident ; for works of genius rarely fail to inspire their admirers with kind and estimable sensations.

As an acknowledgment of a good felt by all, that society is receiving at your hands, by which the heart and mind profit in the same exalted degree, I have presumed to dedicate to you this humble work, sincerely regretting that it should be so little worthy of the high honour it receives ; and remaining, with every sentiment of esteem and admiration,

Sir,

Your obedient Servant,

THE AUTHOR.



## PREFACE.

THE ART OF SCULPTURE IN WOOD, though of great interest, has not received that attention it deserves; and the want of some account of its history has been frequently acknowledged by those who have felt any gratification in the study of the arts of design. The following pages have been written as a popular compendium of the most interesting information that can be acquired upon the subject; the Author having in preparation a more elaborate work for those who are desirous of a complete book of reference, in which every thing relating to Timber Architecture and

Sculpture in Wood will be lucidly arranged, and philosophically treated ; and it has been his object, during the composition of this volume, to render it sufficiently learned for the general reader, while to the practical student it may serve as a preliminary dissertation to the work to which he has alluded.

AN HISTORICAL SKETCH  
OF THE  
ART OF SCULPTURE IN WOOD.

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ANY art, the cultivation of which tends to lead the mind from the pursuit of low, trivial, or savage things, to the contemplation of objects of a peaceful and intellectual character, raises, in the scale of civilization, the society that patronises it above other social communities where that art is unknown. There are some men who question the utility of the Fine Arts. The blind are as incapable of comprehending the use of colours. As both ought to be considered to be suffering equally from a most grievous deprivation, we should look upon the ignorance of each with the



same pity. But the love of art is an universal passion; and scarcely any people exist, or have existed, so barbarous as not to possess some familiarity with its pleasurable and humanizing feelings. Were it otherwise, the earth would be one wide scene of human bestiality, human strife, and human ignorance. The savage who tattoos his flesh, is a painter—the barbarian who ornaments his club with carvings, is a sculptor—the Indian who constructs a wigwam in the forest, is an architect—the cannibal who sings in triumph while his enemy is burning at the stake, is a musician:—and all are artists. In such wild shapes are seen painting, sculpture, architecture, and music, in embryo; yet, rude though it be, from such an origin came the perfection of Raffaele, of Phidias, of Palladio, and of Mozart. According to the degree in which these arts are cultivated in different countries will always be found the intelligence of the people. The islander, who paddles through the waves in his well-built and richly-carved canoe, is a more civilized being than he who floats along in the hollow trunk of a tree. The mind

becomes tutored through the eye or the ear; and not only by such channels of communication are the senses enlightened, but the heart shares in the knowledge thus acquired, and its feelings are directed to more social purposes than they had hitherto known :—therefore, the direct influence of the arts is to make mankind wiser and better. Having exercised on so many generations their beneficial tendency, and still continuing in their quiet and holy manner to breathe into the living hearts of men that sweet humanity which endeavours to unite them in one universal brotherhood; their importance must be generally allowed, and this slight effort to trace the progress of the most ancient and least known of all the arts will, I hope, not be thought undeserving attention.

It is much to be regretted that almost all writers on art have totally omitted mentioning works of sculpture in wood, or when they have taken notice of them, have done so in a most cursory and unsatisfactory manner. They appear to have thought “carving,” as they styled it, a subject almost unworthy of notice, forgetting, or

not knowing, that it is the origin of every kind of sculpture; and that Phidias and the greatest masters of the best school of Grecian art, and many of the most eminent sculptors who have flourished since the commencement of the Christian era, in Italy, Germany, France, Spain, and England, produced "carvings," which, as efforts of genius, have seldom been excelled. In the opinion of these *connoisseurs*, it is evident that the material degraded the artist. Workers in marble or metal they applauded; but the artist in wood found no chroniclers. If such a foolish distinction is to be made, why is it not recognised in the sister art of painting? They who use it might with as much justice honour the painters on canvass and copper, while they condemn as daubers, those who offer their productions on panel. But genius must always be equally honourable on whatever material it may chance to appear. It is in fact so sterling that it confers value upon whatever is associated with it. It is the philosopher's stone, that turns all it touches into gold.

There can scarcely be a doubt that the first

material on which the efforts of primitive sculpture was employed was *wood*; for it was most easily obtained, and could be fashioned with greater facility than any more durable and less convenient substance. In the earliest ages of the world, timber trees of every variety abounded in the inhabited portions of the globe. These could easily be made available for the rude purposes of the artificers of the time, long before a greater degree of civilization, and a sufficient knowledge of design had disclosed the resources of the mine and the quarry, and had invented tools and machinery to convey them to more convenient situations, and form them into objects of art. It follows that the first artist in wood was the first sculptor; what were the first efforts at design it is not so easy to prove, but every probability exists that they were small figures intended to represent idols, or attempts to imitate natural objects. A tolerable idea may be entertained of what knowledge existed in that early period, by examining the sculptural works of a people living in a similar state of barbarism.

Captain Cook found among the South Sea islanders, and in other uncivilized places, many specimens of carving in wood—such as objects of idolatry, ornamented weapons, and other things made of the same material, embellished in a similar manner.\* Specimens are in the British Museum. These are examples of the first stage of art.

The only record, of sufficient authority to be referred to, mentioning the early exercise of the sculptural art will be found in the Bible; we are told that Rachael stole her father's images:† these must have been small in size, and the material of which they were made must have been a light substance, such as wood, or she could not have carried them away with such facility, or have so effectually concealed them; and these images must have been idols, or Laban would not have been so anxious to recover them after they had been carried off. The progress of idolatry among the Heathen nations was the chief cause of the

\* Cook's Voyages.

† Genesis, chap. xxxi. ver. 19.

improvement of sculpture—for as gods became multiplied, the manufacturers grew more skilful. The rude block, after a series of experiments, became at last fashioned into a natural shape. Stone, marble, brass, bronze, and the precious metals in turn attracted the attention of the artist, and proper tools for working them were by degrees invented. Yet it is evident that, although images of stone and metal were most general, statues of wood were frequently to be met with; for in the Scriptures a distinction is invariably made between a molten, and a graven or a carved image, and the frequent mention of the burning of idols proves that they were formed of wood.

The Egyptians were distinguished by their superiority in sculptural works at a very remote period in the history of the world—monuments of their extraordinary skill still remain; and from them the Jews learnt the arts of design, and the idolatry which had kept them in such continual exercise. The knowledge of this fact induced the Deity to command the Israelites to “make no idols nor *graven* image; neither rear you up a

standing image:” \* but He afterwards made them bring their skill into operation by creating for His worship the ark of the covenant, of chittim wood, and the mercy seat, with cherubims of gold—and appointed to design the work Bezaleel, the son of Uri, the son of Hur, of the tribe of Judah, who was skilled to devise cunning works, to work in gold and in silver, and in brass; and in the cutting of stones to set them; and in *carving of timber*, to work in all manner of workmanship.† The Jews, however, were so attached to the idolatry of their late taskmasters, that, while Moses was favoured with the sacred conference on Mount Sinai, all the people broke off the golden ear-rings which were in their ears, and brought them unto Aaron; and he received them at their hand, and fashioned it with a *graving tool*, after he had made of them a molten calf.‡ Thus it appears that animals were worshipped by the Hebrews, and that they possessed a considerable knowledge of the precious metals. Idols so expensively made, it is presumed, were

\* Leviticus, chap. xxvi. ver. 1.

† Exodus, chap. xxxi. ver. 1 to 5.

‡ Ibid. chap. xxxii.

intended for the richer classes, the poor being well satisfied to make their prayers to images of wood. In proof of this supposition, one of the Prophets says :—

“ He that is so impoverished that he hath no oblation, chooseth a tree that will not rot; he seeketh unto him a cunning workman, to prepare a *graven* image that shall not be moved.” \*

It has been shown that a calf was at one time the object of religious veneration, but that image did not always attract the worship of the idolaters. The same inspired writer from whom I last quoted, while describing the materials used for idols, and the process of manufacture, mentions the object which afterwards became the adoration of the Jews :—

“ The carpenter (sculptor?) stretcheth out his rule: he marketh it out with a line: he fitteth it with planes, and he marketh it out with a compass, and maketh it *after the figure of a man*, that it may remain in the house. He heweth him down *cedars*, and taketh the *cypress* and the *oak*.

\* Isaiah, chap. xl. ver. 20.



\*\*\*\* He burneth part thereof in the fire. \*\*\*\*  
And the residue he maketh a god—even his *graven*  
image.” \*

That statues of the human figure formed of wood were made at that time, therefore, there cannot be a doubt; and it is equally evident that the art of sculpture in the same material made rapid progress. King David, instructing his son how to build an edifice of worship worthy of the great Jehovah, declares that there then existed an abundance of hewers and workers in stone and *timber*: † yet the building of Solomon’s temple was superintended by a man sent by Hiram, king of Tyre, who was skilful to work in gold, silver, brass, iron, stone, and *wood*; also to *grave* any manner of graving. ‡ Tyre at that time must have been distinguished by many splendid works of art, and the superiority of its artists; for much of the grandeur of the temple of Jerusalem was derived from materials and artists furnished by its

\* Isaiah, chap. xliv. ver. 13 to 17.

† 1 Chronicles, chap. xxii. ver. 15.

‡ 2 Chron. chap. ii. ver. 14.

monarch. Of this magnificent building, we are told that the *cedar* of the house was *carved* with knops and open flowers—all was cedar: there was no stone seen.\* And he *carved* all the walls of the house round about with *carved figures of cherubims and palm-trees, and open flowers*, within and without.† The antiquity of this species of decorative carving cannot be doubted; and the superior taste of the son of the royal Psalmist over those who designed the ornamental work of some of our Christian churches will be made manifest, when we compare the beauty and appropriateness of his sculptural designs with the grotesque, and sometimes indecent objects sculptured in wood in more modern places of worship. While Solomon sat upon the throne of David, it is easily conceived that the most liberal patronage was conferred by him upon artists of every description; and the eminence to which the sculptural art attained may be well imagined by a reference to the works created by his desire, of which his

\* 1 Kings, chap. vi. ver. 18.

† 1 Kings, chap. vi. ver. 29.

throne of ivory and gold, with twelve lions on each side, may be considered an appropriate specimen : “ There was not the like seen in any kingdom.” \* Jerusalem could not have been the only city that profited by the reign of the Jewish monarch. It is most probable that Tadmor in the Desert, and other cities he caused to be built, were almost equally enriched by the ingenious artizans of the time. Solomon was the Leo the Tenth of that age ; and made a sumptuous use of the arts, frequently to glorify the God he worshipped, and as often to make an ostentatious display of his own magnificence.

After this period there is no mention made in the Scriptures of sculpture in wood, except idolatrous statues, which continued to be made and worshipped by the Jews and their Heathen neighbours. Jehu, when he destroyed the idolaters in his own kingdom, brought forth the images out of the house of Baal and *burnt* them.† Machah, the mother of Asa the king, at a later

\* 1 Kings, chap. x. ver. 18 to 20.

† 2 Kings, chap. x. ver. 26.

period, was removed from being queen because she had made an idol in a grove; and Asa cut down her idol and stamped it, and *burnt* it at the brook Kidron.\* Manasseh, another Hebrew monarch, set up an idol in the house of God; † and Aman sacrificed unto all the *carved images* that Manasseh his father had made, and served them: ‡ but Josiah his son, in the twelfth year of his reign, began to purge Judah and Jerusalem from the high places, and the groves, and the *carved images*, and the molten images.§ The Heathen worship appeared to be becoming universal. Even God's chosen people could not be prevented from falling in with the general wickedness. Of all the neighbouring nations, the Babylonians signalled themselves most by the practice of idolatry; and it was their continual adoration of false gods that drew upon them so frequently the threatenings of the Prophets. "Therefore the days come that I will do judgment upon the *graven* images of Babylon:" || and the Chaldeans, during Belshaz-

\* 2 Chron. chap. xv. ver. 16.    † 2 Chron. chap. xxxiii. ver. 7.

‡ Ibid. chap. xxxiii. ver. 22.    § Ibid. chap. xxxiv. ver. 3.

|| Jeremiah, chap. li. ver. 47.

zar's impious feast, praised the gods of gold, of silver, of brass, of iron, of *wood*, and of stone.\*

Sufficient evidence has been produced to prove the great antiquity of sculpture in wood, and the continual practice of such an art among the earliest nations. From the excellence acquired by the Egyptians in statuary, the Greeks imbibed the classic taste and wonderful superiority in design that distinguished their sculptural works. At the present time, I believe, there exists specimens in Grecian statuary, in marble and in bronze only; but the writings of Pausanias, Lucian, Livy, and Arrian, are authentic records that in Greece the most celebrated sculptors, particularly during the age of Pericles, worked in ivory, gold, cedar, and ebony. The truly magnificent statue of Jupiter, at Olympia, designed by the illustrious Phidias, was an extraordinary specimen of the unapproachable grandeur of the Greek sculptors in the workmanship of the most costly materials.† Long after this period the art flourished exceedingly;

\* Daniel, chap. 5. ver. 4.-5.

† *Monuments et Ouvrages d'Art Antiques Restitués*, par M. Quartemere de Quincy.—Paris, 1829.

not only in the formation of idolatrous objects, but in the creation of numberless ornamental works that serve to throw an air of intellectual refinement over the manners of the people. Nor was its exercise confined to the cities of Greece. Rome divided her pre-eminence with Athens, and Pompeii rivalled the excellence of Corinth.\* It had previously travelled eastward to India and China, where much skill in carving exists to the present day, and subsequently was practised by natives of the Lower Empire, Saracens, Moors, Persians, and the more civilized nations of Asia.

After the establishment of Christianity, the art of sculpture in wood was liberally employed in adorning edifices of Christian worship. The wealthy potentates of the church, and the powerful princes of Christendom, appeared desirous of emulating each other in their patronage of the arts of design, for the purpose of erecting and ornamenting ecclesiastical buildings—imagining that the more richly the temple of the Deity was decorated, the more honored would be the

\* Notizii sulla Antichita Bella Arti.

prayers offered up within its sanctuary. During the reign of Roman Catholic supremacy, every new church that was designed, afforded increased scope for the exercise of the ingenuity of the embellisher. The architect, the painter, and the sculptor, were constantly employed, and the resources of their genius continually developed. In Germany, more than in any other country, sculptors in wood seem to have been encouraged—for not only are the churches there richly decorated with exquisite carvings, but palatial edifices; the chateaux of the nobility, and even the residences of the wealthier citizens boast of sculptural works, in the same material, in every variety, and of superior merit.

At the present day the Germans uphold their superiority in carving, and the practice of the art gives employment to a vast multitude of ingenious artizans. In the kingdom of Bavaria, at Ammergau and Berchtesgaten alone, about two thousand families are supported by manufacturing articles in carved wood, many of which are remarkably beautiful. Albert Durer, who was skilled in

many arts, obtained eminence as a sculptor in wood. In one of the cabinets of the royal Treasury at Munich, there are three deaths' heads of his workmanship—rather a singular subject for imitation. Many other works of his designing are to be seen in the public and private museums. After him flourished other sculptors, whose execution is equally to be admired. They worked in ornamental carving, in bas-relief, and in statuary.

In the Imperial cities and ancient towns of Germany the finest and most singular examples of carving abound, and these have been executed between the twelfth and the seventeenth centuries.\* The most remarkable of these are to be met with at Königsberg, Cologne, Munich, Vienna, Mannheim, Berlin, Augsburgh, Constance, Ratisbon, Nuremburg, Gotha, Aschaffenberg, Dresden, and other places of a similar antiquity. In the middle ages no gothic structure was erected without being indebted for much of its ornamental character to the artificers in wood. The interior decorations of

\* *Denkmähler der Deutschen Baukunst oder Beiträge zur Kenntniß Deutscher Baukunst im Mittelalter.* Von. G. Moller. Darmstadt, fol. 1815.



the oldest edifices, civil and ecclesiastical, will be found, even at the present day, of this material; many of which are designed with considerable taste. In dwelling-houses the stair-cases, the panels the ceilings, the doors, the chimney-pieces, and the furniture, appear to have exercised all the ingenuities of art; and, in the churches, the pulpits, the stalls, the entrances to the confessionals, and various other portions of the building, in almost every instance, owe their attractions to the same source. Frequently these works are carved in oak or chesnut, in low relief; but, occasionally, human figures, the size of life, representing the Miracles of our Saviour—Adam and Eve in Paradise, and other sacred subjects, are sculptured in alto-relievo, or as perfect groups.

A large proportion of the ancient carvings sold in England are brought from the interior of Germany, and many persons are employed buying such specimens as can be procured for the English market; but, although they are so numerous, it is seldom that a superior sculpture is allowed to leave the country. The love of the German people for

the plastic art is very conspicuous. It becomes with them a sort of worship.\* Many illustrious names may be found among the German artists who flourished at an early period, but whose fame has not reached this island.† At a more recent date the efforts in art of this enthusiastic people, particularly in sculpture, have not been unworthy of their previous reputation.‡

In Holland and Belgium the same patronage of the art prevailed. The first statue erected in Rotterdam to the memory of Erasmus was made of wood, and set up in the year 1540.

The remarks I have made upon the buildings in Germany, are applicable to those in Holland and Flanders.§ The same taste prevails, and similar productions are numerous. Not only in the public and private buildings in Rotterdam and Amsterdam will this be observable, but in the re-

\* Vorlesungen über Theorie und Geschichte der bildenden Künste. A. W. Schlegel.—Berlin, 1827, 4to.

† Allgemeine Encyclopädie der Wissenschaften und Künste. Leipzig.

‡ Conversations Lexicon der neuesten Zeit und Literatur. Leipzig. 1832. Art "Deutsche Kunst."

§ Flandria Illustrata, Antoine Sanderus.

mote villages and retired hamlets of the Dutch the oldest habitations are decorated in the same style. The pulpit in the *Nieuwe Kerk*, Amsterdam, is one among many fine specimens of decorative sculpture to be seen in Holland.

There is a representation of purgatory carved in wood, in the church of St. Paul, at Antwerp, formerly belonging to the Dominicans ; which, with the celebrated Calvary of which it forms a part, deserves notice. The former is a singular, but possesses no pretensions to be considered a superior work of art.

This church, however, contains some very fine examples of carving—particularly the pulpit ; the same may be said of almost every church in Antwerp, and of many others in Ghent, Brussels, Ypres, and other cities of Belgium.\* In Ghent, in the Eglise de Saint Bavou, there is a celebrated pulpit, formed partly of oak and partly of white marble, and was executed by Laurent Delvaux, a native of that city. As a description of it may be

\* Description Historique des Monumens Gothiques des Pays-Bas. Par. Aug. Voisin. Gand.

interesting, and one is at hand, I here transcribe it for the benefit of those who have not visited the Netherlands :—" Au pied de l'arbre de vie, qui couvre de ses branches l'abat-voix es soutient la chaire, est assis le Temps, sous la figure d'un veillard vénérable : il a les yeux couverts d'un voile épais ; il le soulève pour contempler la Vérité qui se présente devant lui sous les traits d'une belle femme, tenant une livre ouvert sur lequel sont tracés ces mots : *Surge qui dormis illuminabit te Christus*. Au bas de chaque escalier sont deux anges. Les quatre faces de ce précieux monument, qui a coûté 37,000 florins, sont ornées de bas-reliefs en marbre blanc." According to the same writer, the stalls in this church are still more worthy of admiration :—" Les stalles des chanoines placées dans le chœur, sont élégantes et travaillées en bois de mahoni massif. Elles ont coûté 46,000 florins et sont mises au rang des plus belles qui existent en Europe."\*

\* Guide des Voyageurs dans la Ville de Gand ou Notice Historique sur cette Ville, ses Monumens, ses Institutions, sa Statistique, etc. Par Aug. Voisin. Gand. 1831. p. 184.

The pulpit in the church of Saint Pierre, in Ghent, is a magnificent production, and is adorned with colossal figures of the four Evangelists, executed by J. Broecksent, de Sutter, and Verschafelt. But were I to enumerate all the fine sculptures still remaining in Belgium, I might swell out this little volume to a very bulky size. Enough, I think, has been stated to show what progress the art has made in a principal division of the Germanic portion of Europe, and prove the genius of its native artists, several of whom have exercised their skill in enriching foreign edifices.

Albert Brugle, a Fleming, gained distinction as a sculptor in wood, at an early age. The series of fine basso-relievos in the church of St. Mark, at Venice, describing the life of St. Benedict, carved in walnut-tree wood, upon the seats of the canons round the choir, have received much commendation from connoisseurs. They were executed about the year 1633.\*

In this country there exists abundant evidence

\* A new Voyage to Italy. By Maximilian Misson, 1690 vol. 1. p. 222.

to prove that the English endeavoured to keep pace with their continental neighbours in the application of ornamental sculpture to religious and domestic structures. In every specimen of gothic architecture in England may be observed a multitude of such embellishments, in endless variety, and of extraordinary excellence, principally carved in stone: but, besides these, in almost all the cathedrals, the stalls, pulpits, and sometimes many other portions of the edifice will be found enriched with a profusion of carved work representing flowers and foliage, grotesque figures or emblematical devices, cut out of the solid wood, in a style remarkably characteristic and beautiful. The ancient Collegiate chapel of St. Stephen, at Westminster,\* the chapel of Henry the Seventh in Westminster Abbey,† the Cathedral churches of Durham, Exeter, Gloucester, Canterbury,

\* Some Account of the Collegiate chapel of St. Stephen at Westminster, by John Topham, Esq., folio, 1795, with additional plates, described by Sir H. C. Englefield, folio, 1811.

† Interior of King Henry the Seventh's Chapel in Westminster Abbey, by L. N. Cottingham, Architect, folio, 1822.

York, &c.\*—the Abbey churches of Bath, St. Alban's, and numerous other buildings of a similar antiquity and character were originally decorated with these sculptures.† Other buildings, erected for less sacred purposes, were enriched in a similar manner. The figures sculptured upon the chesnut roof of Westminster Hall, show the degree of excellence the art had attained in this country, so early as the reign of Richard the Second. Long afterwards, sculpture in wood continued to increase in excellence and in popularity. Statues and bas-reliefs, in oak and chesnut, became multiplied, and foreign and native artists of skill were liberally patronized.

The number and variety of these productions in this country, are almost as extraordinary as their merit and beauty: but, with the exception of a few enlightened lovers of ancient art, the

\* The Architectural Antiquities of Great Britain, by John Britton, 5 vols. quarto.

† The Ancient Architecture of England during the British, Roman, Saxon, and Norman Eras; also during the reign of Henry the Third and Edward the Third. By John Carter. F.S.A., folio.

places in which they are to be found are completely unknown. That learned and most industrious antiquary, John Carter, in his great work—a work perfectly invaluable in its way—has done much towards preserving examples of English skill from the oblivion into which it is probable that many of them before this, had he not existed, would undeservedly have fallen. He has sought out and chronicled almost every work of art, of native origin, which existed in the country; and to a person who has not given proper attention to the subject, it must be a matter of astonishment to observe the vast number of statues, bas-reliefs, richly ornamented pieces of furniture, and other decorative objects carved in wood, in a style of art really very admirable, that have been executed at a very remote period, and for centuries, in some out-of-the-way place, have been concealed from public view, which he has discovered in different parts of the kingdom, and engraved in his work.\*

\* Specimens of the ancient sculpture and painting now remaining in this kingdom, from the earliest period to the reign of Henry the Eighth, consisting of statues, basso-relievos,



The great object for which he laboured with such praiseworthy diligence was to exhibit to other countries the antique riches of his own. This national undertaking he most successfully accomplished. No foreigner can examine his volumes without admiring the various interesting antiquities the author has registered; and to his own countrymen their contents must ever be a source of proud satisfaction. His work is both scarce and valuable.

Of ancient works of art, of English origin, among the most deserving attention are the Head of Henry the Third, carved in oak. It was originally brought from Barnwell church, near Oundle, in Northamptonshire, and was afterwards in the possession of Horace Walpole. The carvings in

brasses, &c., paintings on glass, and on walls, &c. A description of each subject, some of which by gentlemen of literary abilities, and well versed in the antiquities of this kingdom, whose names are prefixed to these Essays. This work is designed to show the rise and progress of sculpture and painting in England, to explain obscure and doubtful parts of history, and preserve the portraits of great and eminent personages. The drawings made from the original subjects, and engraved by John Carter, November 1st, 1780.—2 vol. folio.

oak, in Barneck church, Northamptonshire, near Burleigh House, executed about the time of Henry VI. and VII.:—these Carter describes as “two large statues, four feet in height; the relieve very flat, and delicately sculptured.” An oak chest, in the treasury of York cathedral, upon which is sculptured a series of fine bas-reliefs, representing the legend of St. George and the Dragon—*n.b.* a chair, richly carved in oak, in St. Mary’s Hall, Coventry: besides these, there is scarcely an ecclesiastical building,\* nor any nobleman’s mansion,† nor any palatial residence‡ in the country, of ancient date, in which several fine specimens of this species of sculpture may not be found. Not only shall we meet with them, in the shape of statues and bas-reliefs, ornamenting

\* Widmore’s History of Westminster Abbey; Antiquarian Society’s Cathedrals of St. Alban’s, Bath, Exeter, Gloucester, Durham, and St. Stephen’s Chapel; Keepe’s Monumenta Westmonasteriensia; Dr. Stukely’s Itinerarium Curiosum, &c., &c.

† Robinson’s New Vitruvius Britannicus; Campbell’s Vitruvius Britannicus.

‡ Pyne’s Royal Residences; Britton’s Architectural Antiquities of Great Britain, &c., &c.

and enriching the interiors of such edifices ; but, in several instances, some beautiful examples of carved cielings, chimney-pieces, reading desks, picture-frames, doors, cabinets, chests, and every kind of furniture, sculptured in wood, in exquisite taste and wonderful variety.

Till about the year 1625, nearly all the houses in London were built of wood, and for some years after a very large proportion of the provincial dwellings were made of the same material. The interiors of the better sort of domestic buildings were often richly carved, particularly in the panels of rooms, chimney-pieces, ceilings, and staircases;\* and the exteriors of the same edifices disclosed a similar love of ornament in the doors and barge-boards.† Examples remain in almost every county in England, many of which have suffered considerably from revolutions in taste. Large wooden chests, covered with fine bas-reliefs, are frequently to be met with at the present day, in old

\* The Staircase at Hatfield House, which has been engraved by Mr. Shaw, is a fine specimen of the kind.

† Pugin's Ornamental Timber Gables, 4to.

mansions. There is one richly ornamented, and having on one side a representation of the Coronation of Henry the Sixth, in the possession of — Ormerod, Esq., and was executed about the middle of the fifteenth century. It has been engraved by Mr. Pugin.\* Another, carved with figures of saints, belongs to George Holmes, Esq., F. S. A., East Retford, Nottinghamshire. In the old Collegiate edifices of England, many excellent specimens of carving are still in existence, and from them much may be learnt of the progress of the art.

There are many bas-reliefs, particularly those carved underneath the seats of the choirs of different religious structures, that represent grotesque, and even obscene subjects, altogether at variance with the sacred character of the buildings in which they are placed. Something of this kind may be observed in Worcester cathedral, in Ely cathedral, in the priory church of Great Malvern, and in many other ecclesiastical edifices.— What may be thought most singular, is, that

\* Specimens of Gothic Architecture, by A. Pugin, vol. ii.

these sculptures sometimes represent priests, and other religious persons, engaged in actions of a very profane description. For a satisfactory reason for this, I am indebted to my friend, Mr. Cottingham. The sculptors who executed those carvings were the caricaturists of the time; and, as different religious communities were frequently at variance with each other, they employed these artists to satirize their mutual follies and vices. Under their seats they concealed from the public eye, but exposed for their own private gratification, a series of pictorial libels. In one place, the monks of a certain order are represented as licentious, ridiculous, and depraved:—in the building belonging to these holy fathers, will, probably, be found a similar series of bas-reliefs, exposing the secret debaucheries of the sacred brotherhood by whom they have been libelled—but never, in any church, will a priest of that order be represented in an unholy character. He will very likely be discovered thus pictured in the church of the Franciscan, while the follower of St. Francis receives the same treatment from the

Carthusian brethren in their own building. The various monastic establishments, which at one time were exceedingly numerous in England, generally regarded each other with considerable jealousy; and, more than once, their animosities and squabbles have disturbed the peace of the kingdom, and brought disgrace upon the un-reformed religion. This occasioned some of our most ancient ecclesiastical edifices to be disfigured with grotesque and offensive designs. In other places, where similar subjects are introduced, there sometimes appears a desire to ridicule the Heathen mythology, to render the Enemy of mankind contemptible—and, in many instances, it is difficult to prove what object was designed.

In the reign of Elizabeth, the art of sculpture in wood may be said to have arrived at its zenith. At that period, not only the houses of the nobility were adorned with this workmanship, but articles of furniture made of British woods were richly carved, to render them in accordance with the prevailing taste.\* In consequence of the admiration

\* Shaw's Specimens of Ancient Furniture.

antiquaries profess for carvings of the Elizabethian era, they may now be met with frequently—works of the first class, however, are scarce, and possess great value.

Mr. L. N. Cottingham, the distinguished architect, possesses some very unique specimens of carved furniture, that formerly belonged to Queen Elizabeth; and he has, with much good taste, fitted up an apartment in his own residence with furniture, and other domestic ornaments of that period, many of which have been the property of the maiden queen. His museum of English antiquities is enriched with a variety of native sculptural works of almost every age, and of a very interesting character; and, from the numerous opportunities he has enjoyed during his restorations of different ancient edifices of becoming familiar with the character of the antique carvings, there are few persons likely to be more intimately acquainted with the subject. I take this opportunity of acknowledging the assistance he has kindly rendered to me during the progress of my researches.

William Twopenny, Esq. barrister, of the Temple, has collected many singularly beautiful drawings of sculpture in wood. He has made the subject his peculiar study: and, being an accomplished draughtsman, an erudite scholar, and an industrious antiquary, has acquired a series of designs, and a mass of information, which are not frequently possessed by amateurs.

In a work, professing to give any information on the subject of sculpture in wood, it would be highly discreditable to pass unnoticed the name of Grinling Gibbons; for he has produced, in more recent times, some of the most admirable specimens of the art in this country\*. He was born in London, about the middle of the seventeenth century, and was descended of a Dutch family, who settled in England at that period. The exquisite taste he exhibited in his sculptural works, attracted the attention of the wealthy patrons of art; and he was made a member of the Board of Works during the reigns of Charles the Second, and James the Second. He excelled in

\* Walpole's Anecdotes of Painting.



carving flowers and foliage; and he has executed many subjects of this kind with so much delicacy, that the effect is perfectly astonishing. Walpole says,—“There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements, with a free disorder, natural to each species.”\* So delicate was his workmanship, states the same writer, that Gibbons carved a pot of flowers, which shook surprisingly in the room with the motion of the coaches passing in the street. There is some foliage, by his hand, in the chapel at Windsor, and in the choir of St. Paul’s. He executed the Stoning of St. Stephen, in bas-relief, and the Last Supper, in alto-relievo; besides chimney-pieces, and picture-frames, where dead game, flowers, and foliage almost deceive the eye into a belief of their reality. His heads of cherubs, and productions of a similar nature, possess a sweetness of expression, and an

\* Anecdotes of Painting in England, with some Account of the Principal Artists; and incidental notes on other Arts. By Mr. Horace Walpole, vol. 3., p. 149.

angelic loveliness, which, as long as they exist, will render them the admiration of all lovers of ideal beauty. There are some charming productions of his in different churches of the metropolis—particularly in St. Paul's cathedral, in St. James's church, Westminster, in Allhallows, Bread-street, at Windsor, Kensington, and in a variety of other ecclesiastical and palatial residences. The Archbishop's throne in Canterbury cathedral, and the decorations of Petworth House, Chatsworth, Southwick, and Houghton, are evidences of his taste and genius as a sculptor in wood. Lord Camden's monument at Exton, the base of Charles the First's statue, at Charing-cross, and that of James the Second, at the back of Whitehall Chapel, are specimens of his ability as a statuary. Besides these, there are, in the possession of many private individuals, a great number of specimens of carving in wood; some very singular, others very superior, and all combining to render the name of Gibbons\* one that ought not to be

\* Allan Cunningham's *Lives of the British Painters, Sculptors, and Architects*.

forgotten in the records of English Art. He died in 1702. He may be considered the last of our native carvers in wood, whose works deserve an European reputation: but, even at the present day, many ingenious men are to be found, whose efforts in the same art would throw no discredit on its most esteemed age.

In France, particularly during the time of Louis the Fourteenth, a similar taste prevailed.\* It may be seen in the great cities, and it is equally observable in the retired chateaux. The choir of "Les Celestins," in Paris, is one among many examples in the metropolis.† The gate of carved walnut-tree, in the cathedral of Aix, in the department of the Bouches du Rhone, is equally worthy of observation. The same may be said of the interior of the Sainte Chapelle de Vincennes, of the Chateau de Vincennes, of the choir of the Abbaye de Royaumont, and of a multitude of other ecclesiastical buildings in

\* Shaw's Specimens of the elaborate ornaments and interior decorations of the age of Louis the Fourteenth.—4to.

† Antiquités de Paris, par l'Abbe le Bœuf. Paris.

France. There are some singular bas-reliefs on the stalls of the choir of the church St. Spire de Corbiel. In the Abbaye de Barbeau, we are told,

“Après le maître-autel, ce que j’y ai remarqué de plus singulier est une ancienne boiserie formant six stalles qui restent encore de celles qui ont été remplacées par une boiserie moderne. Cette boiserie est extrêmement singulière : c’est un chef-d’œuvre de sculpture.”\*

In this little volume, I cannot enter into a sufficient detail of the subject; but in the quarto edition of this work—which will be illustrated with numerous engravings of the finest specimens of art, from drawings taken by the first draughtsmen, I intend giving a more particular account of English and Foreign sculptures in wood than I can now attempt. Those who are desirous of a more intimate acquaintance with French sculptures, I

\* *Antiquités Nationales ou Recueil de Monumens pour servir à l’Histoire Générale et Particulière de l’Empire François, tels que Tombeaux, Inscriptions, Statues, Vitraux, Fresques, etc. ; tirés des Abbayes, Monastères, Châteaux et autres lieux devenus Domaines Nationaux. Par Aubin-Louis Millin, tom. 2, 4to. 1791.*

beg to refer to the splendid work of M. M. Nodier Taylor, and Caileaux\*—or to the invaluable series of engravings edited by M. Willemin.† It may, however, be interesting to the student to learn that there have lately been imported into this country, from France, a series of admirable bas-reliefs, from Le Brun's famous pictures of the Triumphs of Alexander the Great; some admirable carvings of the time of Louis Treize, Louis Quatorze, and Louis Quinze, illustrated with the designs of Guido; and similar productions, which have gone into the hands of English purchasers. What has been said of an apartment in the Abbaye de Saint-Amand, near Rouen, by an enthusiastic contemporary, may give some conception of the riches of art to be found in the interior of the old French mansions:—

“ La chambre de Guillimette d'Assy qui pré-

\* *Voyages Pittoresques et Romantiques dans l'Ancienne France.*

† *Monumens Français Inédits, pour servir à l'Histoire des Arts, des Costumes civils et Militaires, Armes, Armures, Instrumens de Musique, meubles de toute espèce, et Décorations intérieures et extérieures des Maisons* Par. N. Z. Willemin, Mannheim.

sente d'ailleurs le tendre intérêt de localité d'une habitation du moyen âge, est si riche d'ornements de sculpture qu'on n'y éprouve d'abord d'autre sentiment que celui de la surprise et de l'admiration. Il seroit difficile de trouver quelque chose de plus gracieux de plus piquant, de plus varié, même dans les *loges* de Raphaël, que les arabesques ingénieuses et légères qui enrichissent les pilastres et la frise de la cheminée. Il régné dans ce travail inimitable; et généralement dans toutes les sculptures qui décorent l'intérieur et l'extérieur du monument, la même suavité, le même esprit, le même feu que dans les plastiques anciennes." \*

The houses in the city of Rouen, and in the neighbourhood, are not only enriched with sculptures in wood, but are peculiarly interesting in their historical associations.† Not the least remarkable are some of the chimney-pieces. A cheminée d'une Maison, Rue de la Croix de Ver,

\* Voyages Pittoresques et Romantiques dans l'Ancienne France. Par M. M. Ch. Nodier, J. Taylor, et Alph de Cai-leux. Paris, 1825, 2 tom. folio.

† Description Historique des Maisons de Rouen. Paris, 1821.

is ornamented with admirable bas-reliefs. There is another, but the workmanship is not so rich, in the Auberge de la Fleur-de-Lys au Grand Andeli. Sculptural works, of a more modern date, may be met with in the different galleries, which are liberally distributed over the metropolis and the provinces;\* and among them may sometimes be discovered many exquisite specimens of the art of sculpture in wood, of every age and every variety.

In Spain and Portugal, and other countries of Europe, carvings, in point of workmanship equally admirable, are still to be met with.† But in Italy, sculpture in wood arrived at a state of perfection, exceeding the excellence gained by foreign artists in the same art. This superiority, I imagine, arose from the generous encouragement its professors received from the Church of Rome. Works on a large scale were continually in pro-

\* Description des ouvrages de la sculpture moderne exposés dans les salles de la galerie d'Angouleme. Par M. le Comte de Claran.

† Murphy's Arabian Antiquities of Spain. Vies des Fameux Architectes, &c. Par M. D'Argenville, &c., &c.

gress, ordered by some wealthy prelate or powerful prince—and palaces and churches became enriched by the genius of the artist.\* The choir of the Campanello del Duomo, designed and executed in wood by BRUNELLESCHI, in the fifteenth century, has been spoken of as a splendid specimen of art.† In the year 1547, about a century later, it was removed for another choir, executed in marble by Guiliano, whose father, Baccio d'Agnolo, was a sculptor in wood, of considerable celebrity;‡ but it did not approach the merits of the original design.§ What has become of this work of Brunelleschi has not been ascertained.

Benedetto da Majano, a celebrated carver in wood, flourished in the early part of the fifteenth century. Among the early efforts of the illustrious Michael Angelo, was a Crucifix in wood, rather less than the natural size, which he executed for the monastery of San Spirito, about the year

\* Eustace's Classical Tour in Italy.

† Observations on Italy. By John Bell, 4to. Edin. 1825, p. 192.

‡ Vite de' piu Eccellenti Pittori, Scultori, e Architetti, da M. Giorgio Vasari.

§ Dodd's Connoisseurs' Repertory.



1493.\* He afterwards designed many models in the same material; among which may be noticed a very beautiful one, richly ornamented, of a cornice, for the Farnesi palace.† In the year 1514 or 15, Jacobi Tatti, called Sansovino, decorated the Church of Santa Maria del Fiore, in Florence, with a false façade of wood, in which were figures representing the Apostles, and bas-reliefs, sculptured in a style that created very general admiration.‡ Francesco, of Volterra, distinguished himself as a carver in wood; the same may be said of Domenico Tibaldi, of Bologna: both flourished about the middle of the sixteenth century. Giovanni Fiamingo, called Vasazio, was a celebrated worker in ebony, about the same period. Venice has produced many illustrious sculptors in wood, particularly in the sixteenth century.§

A master-piece, by the most distinguished

\* Duppa's *Life of Michael Angelo*, p. 17.

† *Memorie degli Architetti Antichi e Moderni de Francesco Milizia*. Art. Bounarotti.

‡ *Vite de piu Eccelenti Pittori, Scultori e Architetti da M. Georgio Vasari*. Tom. ix. p. 292.

§ *Vite degli Architetti e Scultori Veneziani del Secolo xvi. da Tommaso Temanzo*.

sculptor of his day, still, it is stated, exists in the celebrated Crucifixion sculptured in wood by DONATELLO, which adorned the chapel Dei Cavalcanti, in the church of Santa Croci, Florence.\* Antonio, brother of the celebrated Giamberti di San Gallo, distinguished as a carver, architect, and engineer, died in 1534.† GIOVANNI BARILE, a native of Florence, flourished also in the sixteenth century, as a sculptor in wood of great merit. His principal works adorn the Vatican, and possess the extraordinary recommendation of having been designed by Raffaello.‡

Rocco Pennone, a Lombard, enlarged the palace of the Doge of Genoa, about the middle of the seventeenth century, in which the saloon of the great council was covered with a soffit of wood, richly ornamented with sculpture and gilding.§ In

\* Ristretto delle cose Piu Notabili della citta di Firenze, 1719. Bell's Italy, p, 245.

† Vite de piu Eccellenti Pittori, Scultori, é Architetti da M. Giorgio Vasari.

‡ Heinekin's Dictionnaire des Artistes. Art. Barile.

§ Memorie degli Architetti Antichi e Moderni de Francesco Milizia. Art. "Pennone."

Genoa will be found many fine specimens of the art, executed by some of the numerous illustrious sculptors that superb city has produced.\* There are also several fine specimens in the city of Bologna,† some at Pisa;‡ others in the cathedral, and other edifices in Milan; many in Rome: and, in fact, there is scarcely a city in Italy that does not possess some examples of sculpture in wood; a few of foreign, the rest of native origin. The names of the designers of a great portion of the most ancient of these works are unknown. Other artists have been more fortunate.

The praise that has been lavished on them by enlightened critics is sufficient proof of the excellence of their works; yet, excellent as they were, they have been exceeded in merit by the wonderful productions of ANDREA BRUSTOLINI.

It is much to be regretted, that, except in his works, scarcely any evidence is to be found of

\* *Vite de' Pittori Scultori ed Architetti Genovesi de Raffaello Soprani.*

† *Pitture Scolture, ed Architetture delle Chiese, Luoghi Pubblici, Palazzi, e Case della Città di Bologna, e suoi Subborghi. In Bologna, 1792.* ‡ *Morona's Pisa Illustrata.*

the history of, (in the branch of art in which he excelled), this unrivalled sculptor. All that can be ascertained is, that there lived two brothers of the name of Brustolini, Brustolon, Brostolini, or Brustoloni. One, Giambatista, was eminent as a designer and engraver;\* and Andrea, who executed the statues of the Protestant reformers, which I shall presently describe, was a most distinguished sculptor in wood. It is supposed that they existed about the middle of the seventeenth century. One authority states him to have been born at Belluno, in the year 1755.† But the date must be a mistake; (probably 1655) for Montfaucon, whose work was published in 1702, describes the sculptures with which Brustolini adorned the library of the church dedicated to St. John and St. Paul, at Venice.‡ Count Cico-

\* Heinekin's *Dictionnaire des Artistes* dont nous avons des estampes avec une notice D'étaillée de leurs ouvrages gravés. Leipzig 1789, p. 374.

† *Enciclopedia Metodica critico-Ragionata Delle Belle Arti.* Dell' abate D. Pietro Zani. Art. "Brustoloni." Parte Prima. Tomo V., Parma, 1820.

‡ *Diarium Italicum, &c.* Paris 1702, p. 50.

gnara, who evidently had not seen these statues, places their age at the close of the seventeenth century. I do not think his authority is to be relied on, on all occasions, for he often betrays great carelessness in his observations, and dismisses many works of art, which he could not have had an opportunity of properly examining, in a style nearly approaching contempt. He says:—

“Alcuni degli scultori Veneziani di quell'età souv anche appena conoscinti per un opera o due solamente, e nella storia dell' arte non meritana d'esser descritti lavori di Andrea Cominelli, di Camillo Bozzetti, di Pietro Boselli, di *Andrea Brustolon*, di Francesco Cavrioli, di Alvise Catajapiera i quali poco operano e di loro eternamente tacera la fama imparziale.”\*

At the time the Count produced his work, it is very probable that the statues of which I have spoken, were not in Venice. Bonaparte had previously removed them to his own capital.

\* Storia della Scultura dal suo Risorgimento in Italia. Sino al secolo xix per servire de continuazione alle opera di Winkelmann e di Agincourt. In Venezia, p. 107, vol. iii. 1818.

Count Cicognara could never have beheld them, or he would not have said that Brustolini had done very little; that what he had executed was unworthy of notice; and that his name would soon sink into oblivion. If he had seen them before they had been carried away from Italy, his remark shows to what length prejudice will go. There are some men who will only see art in a certain style. If that style is not in accordance with their conception of the *beau ideal*, they denounce it as worthless. The statues of the reformers of the Romish church have no ideal beauty to recommend them to the favour of the ultra classical—because they would not admit of this expression. They have, in appearance, more of the character of Rubens than of Raffaele; yet they were evidently designed in the school of Michael Angelo. But the artist was confined to a certain matter-of-fact object, and the means he has used to produce that end, have been the most appropriate that could have been employed. He has, in a considerable extent, lost sight of the *ideal*—but his conception of the

*natural* has been the more true. Cicognara, I imagine, errs from ignorance rather than design. There are, however, a numerous class, both of artists and connoisseurs, who are continually evincing the want of a more catholic love of genius. These individuals I would earnestly advise not to measure all works by an exclusive standard of taste, and that standard of their own creating. They should make some allowances for character.

The church of the Dominican Friars, at Venice, dedicated to St. John and St. Paul, was enriched with a multitude of works of art, of every description;\* and possessed a library, which, in its original state, might have been considered one of the most extraordinary apartments in the world. By a reference to a curious series of engravings in the possession of Mr. W. H. Brooke, the talented artist, illustrating all that was most remarkable in the city of Venice (an ancient and singular work), I have been enabled to ascertain the position of the statues, and the object of the parties

\* Le Ricche Minere della Pittura Veneziana. In Venezia, MDC.LXXIV.

who caused them there to be placed. The grand design of the artist in the erection of that chamber, and in the application of its ornaments, was to show the triumph of the Roman Catholic religion over all its opponents. With this object in view, statues, rather larger than life, exhibiting the persons of the most noted "heretics," as they were called, in different positions, wearing chains, signifying their complete subjection, and clothed in loose drapery or in ragged vestments, to denote their disreputable condition, were ranged round the room, each supporting a sort of heavy buttress, projecting above their heads from the wall.\* These figures were placed at regular distances from each other, and each pedestal on which the single statue is standing, contains a representation of the face and body of that individual, writhing in the agonies of a state of eternal suffering.

\* Their office in the chamber is something similar to that of the ancient *Ατλαντες*, as employed in the Temple of Jupiter Olympius, at Agrigentum, (see "Stuart's Athens,") or those found in the Tepidarium of the Baths, at Pompeii. *Vide* Pompeii, by the Society for the Diffusion of Useful Knowledge.



Upon the breasts of these devoted victims, inscriptions have been carved in Latin, copies of which will be found in the Appendix, stating their names, their countries, their offences against the Church, the years signalized by their heresies, and the names of those orthodox advocates, who, in the opinion of the Catholics, proved the falsehood, and defeated the arguments of the schismatics. Beneath each pedestal appear the writings of the heretics, burning in continual flame—above the head of the statue is seen the figure of a child, or angel, apparently much gratified with the torments inflicted on the Protestants; and above each angel is a portrait, possibly of the good Catholic, whose arguments, it has been stated, confounded the heretic. The statues, with their pedestals, were carved out of solid masses of the wood of the chesnut tree.

Judging of these figures by a comparison with the sculptural works in the same material, produced since the commencement of the Christian era, they are unparalleled. It cannot be denied that they show the hand of a great master.

Every judicious critic must allow, that Brustolini's statues are the result of a perfect knowledge of the resources of art, made subservient to as intimate a familiarity with the resources of nature. In design and execution they approach nearer in spirit to the antique than any production of a more recent age with which I am acquainted; indeed, taken as a connected whole, I think they will not be found much inferior to the grandest conceptions of the Greeks. The Greek sculptors possessed numberless advantages not allowed to the Italian artist. The subjects chosen by the former were generally clothed with an heroic or poetical interest. They represented warriors with the attributes of gods, and deities evincing all the perfection of humanity. Their female figures are the most faithful representatives of the most perfect state of feminine loveliness. Take their best school of art, and there will be found in its examples an union of ideal and natural beauty, (the result of a lofty imagination governed by mature judgment,) which presents to the eye a combination of shapes, a series of scenes

and a multitude of characters, as noble, as true, and as various, as nature in her sublimest efforts can produce, or man in his most intellectual mood conceive. While they demand the admiration of the mind, they win the adoration of the heart. A man cannot gain a more satisfactory conception of the nobility of his species, than is to be acquired by viewing these glorious manifestations of its intelligence.

Brustolini had no ideal beauty to delineate.\* His subjects had no poetical interest to recommend them: they were chiefly men advanced in life; and the design was not to awaken for them sympathy, or create admiration—but to show them in the most humiliating light to the spectator, and impress on him a conviction of their wretchedness and worthlessness, their forfeiture of heavenly notice, and their unworthiness of human commiseration. It is true that the

\* There are some bas-reliefs exhibited with the statues, and executed by the same hand, representing the Miracles of our Saviour, that evince a remarkable degree of graceful expression.

Protestants are represented in a state of torment—but their sufferings were not intended to extort pity for the victim—they were designed to threaten the same punishment to the heretic. The orthodox were to see in these statues the glory of “the true church,” while the schismatic might behold and tremble “for the wrath to come.” Yet, from beneath the ignoble trammels which bigotry has sought to enslave the natural philanthropy of art, genius is seen to emancipate itself; and, in characters of grandeur that cannot be misinterpreted, declares its universal charity and perfect freedom. If ever the sublime was approached, it is seen in these sculptures. When we bring into consideration the wonderful variety of expression in the countenances—the surprising boldness and beauty in the arrangement of the drapery, equally varied—the extraordinary life-like energy and majesty visible in the position of the limbs, in no two instances placed in the same posture—the vastness of the sculptor’s design, his fidelity to nature in all its details—the material upon which he worked, and the difficulties he must have had

to surmount before he completed his conception ; it is impossible to avoid bestowing a prodigal share of praise on the genius of Brustolini, while a disposition is felt to regard his productions as perfect miracles of art. The pedestals divide admiration with the statues ; for the distortion of the features, under the action of the most intense suffering—the scorched appearance of the flesh, enduring the burning heat of the damned—the flames and snakes, that occupy on the head the place of the hair—and the shrivelled arms and hands, that hang helplessly on each side, are executed with a semblance of reality quite startling.

It is not improbable that the superiors of the church of Rome afforded the artist every facility towards successfully completing his design. It was to show the supremacy of their religion that he worked ; and with such an object in view, it is easy to imagine that they assisted heart and hand in the labour. A great proportion of the reformers of the Roman Catholic doctrine had originally been its professors, living on intimate terms with its most influential prelates, and possessing their

unlimited confidence. Their persons were known, their habits notorious. This general knowledge of these men must have much assisted the artist. When he could not get to see the originals, it is likely that portraits were obtained for him; and by comparing Brustolini's statues of Erasmus, Luther, Melancthon, and others, with the authentic portraits of these distinguished Protestants, a considerable resemblance will be observed; although one certainly not favourable to the reformers. In this comparison, the fact must be borne in mind, that the design was to flatter the church of Rome at the expense of the Protestants; "the heretics," therefore, are made to appear as unprepossessing as possible.

While attempting to account for the various pictures of agony delineated on the different pedestals, (rivalling in intensity the feeling of horror seen in the *Laocoon*, and that of suffering in the *Dying Gladiator*), where features are distorted without extravagance, and the expression painful without being offensive, I think it is not posterous to imagine, that in those times of

unrelenting persecution by the Catholic prelates, of those who dissented from them in opinion, to the sculptor every *Auto da Fe* became a study, and each scene of torture in the Inquisition, a lesson. It is a most uncharitable supposition, I acknowledge; and I regret to add, that too much evidence exists to render it improbable.

It may, with reason, be asked—"Why has this extraordinary work of art been left unnoticed by recent travellers in Italy?" A satisfactory reply can, I imagine, be easily given. When the Roman Pontiff exercised a spiritual despotism over the Christian world, any act done under his sanction might pass unquestioned; and he had the power of successfully defending any state that, through its obedience to his dictates or otherwise, had drawn upon itself the opposition of some powerful neighbour. In course of time, the limits of pontifical supremacy became less and less—men became enlightened in their notions of constitutional freedom, and threw off the yoke under which their fathers had groaned. At last the Pope, instead of being enabled to rule the

greatest empires, possessed but an uncertain jurisdiction in the smallest, and had scarcely sufficient power at his disposal to support his own authority in his own states. Venice, from having been the richest and most warlike of the Italian republics, became the most insignificant and timid. The Queen of the Adriatic had long lost her naval supremacy, and stood in continual fear of a maritime power, daily rising into greater importance—unconquerable and heretical England—and, doubtless, in the efforts of the Venetian rulers to conciliate so formidable an antagonist, nothing which could be construed into an insult upon the faith of its people was permitted to have a visible existence. It was with great difficulty a traveller could obtain admission to the churches of Venice, for the purpose of seeing the works of art they contained; the libraries were almost invariably closed against him. No Protestant was allowed admission to the library of the church of Santi Giovanni e Paoli; and we are indebted to the research of the orthodox, Montfaucon, for any mention of its riches. He says, “Bibliotheca



isthæc ornata *fabrilibus ligneis Statuis est*, Catholicorum insignium virorum hinc, hæreticorum inde. Inter Hæreticos visuntur ERASMUS catenis onustus, et GULIELMUS a S. AMORE pariter alligatus, appositis dicteriis, hosce viros quasi LUTHERUM et CALVINUM infamantibus.”\*

Nothing was said of a place in which the founders of the religion of the British islanders were represented suffering all the torments of hell—the works of Andrea Brustolini were unknown, his name forgotten; and the world was kept in almost total ignorance of both, till Bonaparte, during his occupation of Venice, astonished by the extraordinary merits of these statues, had them taken from Italy and conveyed to Paris. When the spoil of the Italian cities was restored, these grand sculptures, twenty-eight in number, were sent back to Venice, but the Dominican fathers, knowing that the heretics had already been very troublesome, and having discovered

\* *Diarium Italicum*, sive monumentorum veterum Bibliothecarum, Musæorum, &c., in itineraio Italico collectæ. Paris, 1702. 4to. page 50.

that their library was quite as useful, deprived of their assistance, privately sold them, and had them shipped off for England. After having been hid from the public eye so long a time, they now form the most valuable and attractive of our metropolitan exhibitions.

Desirous as I am to omit nothing which can convey an adequate impression to the reader of the merits of these sculptures, I cannot here enter into an elaborate criticism of their details ;—it would swell out the volume, without a satisfactory result. As the original statues are now open to public inspection, to them may the lover of art refer ; and, in the most cursory examination, he will gain a more just idea of their excellence than can be obtained from the most carefully written description. I have had a series of drawings, taken from the works of Brustolini by an accomplished artist, to illustrate the quarto edition of this book ; and I think, while their beauty will be generally acknowledged, they will assist materially in convincing the public mind of the importance of the art of sculpture in wood. Every

connoisseur must be struck with the inexpressible grandeur of these statues. They form a school of anatomical study, in consequence of the semi-nude state in which the limbs are sculptured, and an invaluable reference for the student in design, by the natural and ever-varying expression the figures represent ;—they breathe the air of inspiration. But there is a large and important class of individuals, on whose attention these statues have earnest and peculiar claims—*Protestants of every denomination*—for they represent those noble, learned, and pious spirits who suffered persecution and peril to establish the pure faith of Protestant worship. As works of art, they are worthy of all admiration ; but as representatives of the sanctified dead they are clothed with a thousand associations, which must endear them in the heart of every true friend of religious freedom. For these reasons, I sincerely hope that the Government of this country will make them public property, and cause them to be placed in some appropriate building. Should this hope be realized, England will then enjoy the

merit of having caused a monument, erected in a spirit of bigotry which has seen no parallel, and intended to perpetuate feelings of hatred and scorn among a misguided people, against their unoffending fellow-creatures, to become the instructor of those arts which refine and intellectualize society, while teaching the sentiments of a genuine philanthropy and a pure religion.

While bringing this little volume to a termination, I am well aware of the faults of omission and arrangement I have committed during its progress, but my object has here been to give a glance at the history of an art, which those more qualified for the task than myself have left enveloped in a veil of obscurity; to make this view of the subject sufficiently comprehensive for general readers, and to publish it in such a form that it may fall within the reach of all classes of the community. It is impossible to convey an idea of the labour which has been bestowed upon these pages, unsatisfactory as I am afraid they will appear to the scholastic antiquary—for the materials were scat-

tered over an immense surface, and required long, patient, and laborious research to discover them. But the information I have been enabled to collect, may, it is to be hoped, answer the purpose for which this little volume was printed, and, perhaps it will not be considered superfluous to add, I am preparing, for those who require a more philosophical treatment of the subject, a work I will use my best endeavours to make all they desire.

The art of sculpture in wood is intimately allied with that of timber architecture; and although to the mass of readers both are almost entirely unknown, even in our own island there exists a multitude of ancient works which not only throw a singular and interesting light upon the progression of these arts in England, but they ought to be considered as eloquent and indisputable witnesses of the developement of English taste, and English civilization. In Germany, Holland, Belgium, France, Italy—nay, not only in the governments of Europe, but in the less civilized countries of Asia, Africa, and America, the same

signs are visible. I do not believe that there is a place in the whole globe, where the slightest knowledge of the arts of design has been acquired, in which some specimens of sculpture in wood may not be found. Mr. Bowdich states, that the houses of the Ashantees are richly ornamented with carvings in wood.\* Another authority describes the doors and pillars of the wealthy Afghans as being beautifully carved in the same material.† And other travellers, among still more remote and more barbarous tribes, have made similar discoveries.

An art so generally practised—which has been the parent of sculpture and architecture—the foundation of the magnificence of Nineveh and Babylon, of Thebes and Memphis, of Persepolis and Baalbee, of Tyre and Sidon, of Athens and Corinth, of Rome and Carthage, of London and Paris, and of all those imperial cities, now in

\* Bowdich's Mission to Ashantee.

† Bernhard Dorn's History of the Afghans. London, 1829. Hamilton's History of the Rohilla Afghans, 1787,

ruins, or in splendour, distributed over the vast world—an art which in the golden age of art was exercised by the genius of a Praxiteles and a Phidias, and which burst from the cloud of ignorance that shadowed the middle ages, in forms of loveliness and grandeur—an art which has bestowed upon us the glorious creations of Andrea Brustolini, of Brunelleschi, of Donatello, of Sylvestro Giannotti, of Puget, of Grinling Gibbons, and of a host of other illustrious artists, ought no longer to remain in the obscurity in which it has too long been enveloped. I have undertaken the office of giving this neglected subject the attention it requires—conscious of no other recommendation than an earnest love of art, for the sweet influence it has ever exercised, and an untiring perseverance in search of the requisite information; but if I fail in conveying a proper impression of the value of the object for which I labour, and do not awaken for it that general interest it deserves, my time will have been as much misapplied as my presumption will be conspicuous. I, however, am

supported by a hope—which, perhaps I may be excused in affirming, is less selfish than vanity—that the result will be universally satisfactory; and, trusting that I shall be able to prove this assertion, I submit this imperfect sketch to the judgment of the Public.





## Appendix.

### ADDITIONAL PROOFS OF THE GREAT ANTIQUITY OF THE ART OF SCULPTURE IN WOOD.

The Chinese, who consider themselves the most ancient people beneath the sun, claim the origin of many of those arts which, by universal consent, has been ascribed to Egypt, Greece, or other countries with which the moderns are more familiar. Their chronology mentions dynasties, that, according to our system of reckoning, must have existed before the creation of the world. But without regarding this apocryphal evidence, it cannot be disputed that China possesses extraordinary claims to a great antiquity. The subject offers an immense field of research, one impossible to traverse satisfactorily in the limits of this volume—and desirous as I am of exploring it, there are no guides existing from whom a perfect knowledge of all the multitude of matters for investigation it affords, can be obtained. The jealousy of the ruling powers, or the caprice of

their subordinates, has made it almost impossible for any European to reside in the country for a sufficient time to gain a familiarity with its language, laws, literature, arts, sciences, customs, and antiquities. The only information we have acquired worthy of mention, has been given by individuals sent into the country with embassies, who have had little or no opportunity for observation, although they were generally well qualified for the labour—together with what has been collected by persons who have resided among the Chinese, as missionaries, whose attention usually has been so much directed towards heavenly objects, that nothing else was thought deserving notice. There have, however, been a few industrious and enterprising travellers, who have managed to evade the exclusive policy of the Chinese authorities, and have remained among the people long enough to carry home a respectable contribution towards the knowledge required. Yet all that embassies, that missionaries, and that travellers have told, in comparison with what remains unknown of this vast empire, and of every thing relating to it, can only be regarded as a drop of water out of the ocean.

In a work, professing to give the result of an

embassy, I have found some detached notices of works of art, seen in that portion of the country through which the traveller passed.\* I have found more information on the subject from a French work, that gives, in many bulky volumes, the knowledge of the Chinese history, arts, and sciences, acquired by the missionaries, up to nearly the close of the last century.† The transactions of the Royal Asiatic Society have occasionally made additions to the information thus obtained; and, from a variety of other publications in some way connected with the subject, I have gleaned something more. These works appear to contain all the information that is available, relative to the Chinese archaeology. I have ascertained from their pages, that the art of sculpture in wood has been practised by the artificers of China, from time immemorial—that they obtained great perfection in their workmanship at a remote period—that they executed colossal idols, alti-relievi, bas-reliefs, on a large and on a small scale—carvings

\* Crawford's Journey of an Embassy to Cochin China, and Siam.

† Mémoires concernant l'Histoire, les Sciences, et les Arts des Chinois par les missionnaires —15 vols. 4to.—Paris, 1776-91.

for triumphal arches, for interiors of temples, of houses, and of junks—domestic ornaments and toys—that, at the present day, similar sculptural objects are to be met with in the country; and that the art continues to be exercised with nearly the same skill for which the native sculptors have ever been famous.

The Chaldeans lay claim to an antiquity of about 500,000 years; and, as it is upon record that at a very remote period they executed architectural works of great magnitude, it is not preposterous to imagine that they attempted sculptural works upon a similar scale at as early an era. According to Diodorus Siculus, the city of Nineveh was founded by King Ninus, in the year of the world 2737, or before Christ 1950. This city was seventy-four miles in circumference, and was defended by a wall 100 feet high, wide enough to admit three chariots a-breast, which went all round the city, and was strengthened by towers, 1500 in number, and 200 feet in height. Rather more than seven hundred years later, Queen Semiramis erected the city of Babylon, on a still more magnificent scale. The fragments of Borosus, Diodorus Siculus, Herodotus, Strabo, Curtius, Pliny, Philo, Josephus, and others, give

extraordinary accounts of this empire of buildings. In the Scriptures the references to it are also numerous and remarkable. These authorities differ in some degree in stating the extent of the city:—Pliny states it to be 60 Roman miles on each side—Strabo declares its circuit to have been 385 stadia—Curtius mentions that there was land for pasture and cultivation enclosed within its walls, sufficient for the wants of its immense population during a long siege—and Herodotus relates that, after Cyrus had succeeded in his attack upon Babylon, the city was so extensive that the inhabitants of the central parts were for some time quite ignorant of the transaction. All, however, unite in stating the city to have been of immense extent. I will mention the most prominent features of this gigantic metropolis, according to their descriptions. It was enclosed within a space of 480 stadia, by a ditch—deep, broad, and full of water; and a wall, 50 royal cubits thick, and 200 high. Upon the edges of the latter were erected buildings of one chamber placed opposite each other, leaving a space between them sufficient for a chariot with four horses, and it possessed a hundred gates of brass; within this wall was another equally strong, but not so wide. The river

Euphrates divided the town into two parts. One of which contained the stupendous temple dedicated to Jupiter Belus, raised to the height of a quarter of a mile, enriched with colossal statues of gold—among which was one of the god, 40 feet high, with a sceptre of precious stones ; an altar, 40 feet long, and fifteen broad, with appropriate vessels of the same precious material ; and other objects of art equally costly. The other part contained the royal Palace of the King, erected upon a surface of more than seven miles in circumference, which, in internal and external embellishments, according to these authorities, has never been exceeded. The houses were chiefly three or four stories high, many of them beautifully ornamented. The palaces, the temples, and other public buildings, were enriched with most valuable works of art, sculptures, and fresco paintings.

The Assyrians having at this period acquired so great a proficiency in the architectural and sculptural arts as would enable them to produce the magnificent works which ancient writers have described, it remains to be proved that they at the same time practised the art of sculpture in wood. The historians, to whose writings I have referred, mention the timber used in architectural

purposes by the Babylonian artificers, to have been cedar, palm, date, and cypress. It is probable that the interiors of chambers were formed of these woods, richly carved. Mr. Rich, in his interesting Memoir, relates that a skeleton, contained in a coffin of mulberry wood, had been recently found in the ruins of the city; and, in some excavations he made there, he also discovered a skeleton, enclosed in a wooden coffin. Sir Robert Ker Porter found some curious works of art. These remains may not have belonged to so remote an antiquity as the period to which I am alluding, but the sacred text expressly states that when Nebuchadnezzar held his unholy festival, he and his people "praised the gods of gold, of silver, of brass, of iron, of *wood*, and of stone," thus proving that statuary in wood was practised; and, as the greater includes the less, that the art of decorative carving in the same material had attained considerable eminence. We have positive proof that these people exercised the art of carving in stone: seal-rings, and stones, and cylinders—some of agate, and some of jasper—have been found, bearing traces of beautiful engraving; and, I think, there can scarcely be a doubt that, when such a general love of ornament existed, the



interiors of the Chaldæan edifices were decorated with carvings in wood.

Ninus, Belus, Semiramis, and Sardanapalus, if all that has been said of them by ancient chroniclers is to be believed, were architects on a scale of magnificence with which nothing of modern date can be compared. Divesting these accounts of their extravagance, enough, however, remains to convince the student, that works in architecture and sculpture were executed at an early period in the history of the world, which, if not equalling more recent productions in taste or execution, may be compared with the works of any age in magnificence.

The Egyptians, although they boast of an antiquity of 30,000 years only, have executed architectural and sculptural works, not inferior in vastness or excellence to those of their most ancient neighbours. Memphis and Thebes would have suffered but little by a comparison with Nineveh and Babylon; and the Egyptian temples and pyramids deserve to excite as much wonder as any edifice of Assyrian origin. The colossal, in all works of art, appears to have received general patronage; and these vast designs were generally executed in immense blocks of stone.

Some portion of the different buildings must have been made of wood; and where sculptural ornament was general, it may be imagined that these portions were frequently richly carved. My esteemed friend Joseph Sams, Esq., during a long residence in Egypt, gained possession of several very ancient sarcophagi executed in wood, which, with the numerous and valuable antiquities he collected in that country, now enrich the British Museum. These sarcophagi being more ancient than those of stone, are proofs that wood in Egypt (and I am equally convinced in all other countries) as a material for sculpture and building, preceded all other substances. No people ever honoured their dead to such an extent as the Egyptians; and the desire they have always shown of giving to their mummies a resting-place the least likely to suffer from the ravages of time, would have induced them to make choice of stone or metal, had a knowledge of working these things existed. Among other articles of wood Mr. Sams procured, was a rude chest, taken out of one of the tombs, and supposed to be about three or four thousand years old, which is only remarkable for having a hinge made exactly on the same principle as that which distinguished the Scotch

snuff-boxes—universally believed to be a modern invention.

The Asiatic nations, at this remote age, appear to have vied with each other in evincing their knowledge of the arts of design; and the Persians have shown themselves worthy of being considered among the most skilful. The royal palace of Persepolis, according to existing accounts, was styled one of the seven wonders of the world; and this title it seems to have possessed in consequence of its magnificence. The sculptural art was liberally exercised—the architecture of the most imposing kind—and some idea may be conceived of the richness of the interior decorations, when it is stated, that the cupolas and the walls of the different chambers were completely covered with ornaments, in gold, silver, ivory, amber, and precious gems. From the works of the Chevalier Joseph von Hammer, much interesting information may be acquired concerning the arts, sciences, and antiquities of the orientals.\* Long before the Greeks had shown any proficiency in the arts of design, the people of the east had established

\* Encyclopædische Uebersicht der Wissenschaften des Orients.—Leipzig. 1804, 2 vol. 8vo. Fundgruben des Orients.—Wien, 6 vol. folio, 1820.

evidences of their superiority in Sculpture, Architecture, and Painting; and their cities possessed works executed on a magnificent scale, when Athens was a cluster of huts, and Corinth a village of barbarians.

If any importance is to be placed on the derivation of words, the earliest architects must originally have been workers in wood; for the word *Ἀρχιτέκτων* is derived from *ἄρχι*, the chief, and *τέκτων* in the sense used by Homer, (*Iliad*, xv. 411, xxiii. 712, and *Odyssey*, xvii. 384), worker in wood, carpenter, or ship-builder.\* Therefore, architecture must, among the early Greeks, originally have meant constructions in wood; and its professors must have been sculptors, or carpenters. That edifices, entirely constructed in wood, were common in Greece at a remote period, sufficient authority exists for declaring. Pausanias mentions an ancient temple of this kind, dedicated to Neptune, in Arcadia;† and in Elis, he states that he beheld the ruins of a similar structure, the roof of which was supported by columns of oak, that a venerable inhabitant told him was the

\* A further proof of the union of building with sculpture is visible in the German word, *Bildhauer*—sculptor.

† Pausanias, *Arcad.* x. 2.

tomb of Oxylus.\* In the *Odyssey*, (vii. 84, iv. 45), in the descriptions of the dwelling of Alcinous, and of other houses, we meet with epithets which lead us to imagine that such edifices were usually composed of wood. During the period in which Pausanias wrote, the temple of Minerva, at Lacedæmon, was called "the house of copper," most probably so entitled from its having been decorated with ornaments of that metal, and to distinguish it from other temples which were built entirely of wood. The same writer not only states that these temples were ornamented with statues of wood, but leads us to believe that many of these ancient works of art were retained, when the gods they represented were worshipped in more substantial edifices. Pausanias also relates, that when Pyrrhus, or Pyrrus, with his two sons, who were celebrated architects, erected for the Epidamnians, in Olympia, a building, to which they gave the title of the Treasury—intended perhaps as a sort of votive temple; Theocles executed two statues of cedar, representing Atlas supporting the Heavens, and Hercules approaching the garden of the Hesperides.† The famous

\* Pausanias, *Arcad.* vi. 24.

† *Ibid.* lib. vi. cap. 19.

temple of Diana, at Ephesus, was originally of wood; and for many centuries after its first erection, some portions of it still remained so. Pliny states that the roof was constructed of cedar. Chandler informs us that the folding gates were of cypress, admirably polished, which several hundred years afterwards appeared as fresh and bright as when first set up; and the stairs that led to the roof were cut out of single stems of the vine. Vitruvius gives a long account of this extraordinary building. The wooden horse, by means of which the Greeks, according to Homer, got possession of Troy, may perhaps here be referred to as evidence that, at the time in which Homer wrote, such statues were not uncommon.

At a period when the intelligence of this refined people was most conspicuous, and art arrived at a degree of excellence it has never since equalled, sculpture in wood was still generally practised; and the most distinguished artists frequently worked in the precious woods.\* Cedar and ebony were in favourable estimation; and these were usually joined with ivory and gold. Out of such

\* C. O. Müller de Phidias vita et operibus commentationes tres.—Göttingen, 4to.

sumptuous materials were formed the most honoured statues of the most worshipped gods.\* If the art was then in such high request, it is likely that it was exercised for domestic purposes; and interior decorations, of equal beauty with the statues of the gods, might have been the general fashion. In fact, it is impossible to imagine the Greeks—among whom a love of the beautiful was an universal characteristic—possessing any piece of furniture, or any portion of a building, of which wood must be the material, that was not carved in the best taste, and with the greatest skill.

The progress of this art among the Romans, could have differed only in a slight degree from the advances made by the Greeks. In all nations, the history must be nearly the same. Wood, originally, as I have previously stated, was the first material on which the artificer exercised his craft; and from the rude fashioning of an idol, and the rough structure of a hut, arose the arts of sculpture and building. The Romans, and their contemporaries, acquired skill and perfection in a manner similar to that which distinguished the progress made by a more ancient people: and as

\* *Monuments et Ouvrages d'Art Antiques Restitués.*  
Par M. Quatremere de Quincy, 2 tom. 4to.—Paris, 1829.

timber was used very extensively by them for ship-building; for erecting those huge machines employed by them in besieging cities; for architectural, domestic, and other purposes—as soon as they became influenced by notions of refinement, ornamental works in the same material must have been rapidly adopted; and carving and statuary in due time generally patronized.

It would be merely a repetition of what I have already stated, were I to trace the steps made in the arts by other countries. It may, perhaps, be sufficient to state, that, till some time after the establishment of Christianity, the art of sculpture in wood retrograded, with every other sign of intelligence that became shrouded in the darkness of the middle ages. Executed under the influence of a barbarous taste, the works of that period can only be considered evidences of the prevailing ignorance of the people. The gaudy and the grotesque, rich materials and bad workmanship, wretched designs profusely gilded, and immense surfaces covered with unmeaning ornaments, are among the most prominent features that distinguished this school of design. The Moors appear to have made considerable advances in the arts, at an earlier era. Their architectural works possessed



a lightness, elegance, and grandeur, extraordinary for the age in which they were executed; and the countries they subjugated were enriched with buildings, which have been the admiration of a later time. Their ornamental designs are fanciful and ingenious; and their love of the decorative is shown by the liberality in which these were generally used. Timber, as a building material, was not neglected by them; but they were particularly partial to the use of the most valuable woods, which were carved and inlaid with a variety of costly things, and made a very rich effect. The ceiling of the *Sala de Comares*, in the Alhambra, is formed of cedar, inlaid with ivory and mother of pearl. Their sculptural works must have had the same character; and, if not executed in the best taste, at least gave evidence of considerable ingenuity.

In what may be considered the early feudal times the arts had little opportunity for improvement. Princes were more desirous of power and martial renown, than of magnificent palaces, fine paintings, and clever sculptures—the minor barons had neither the will nor the means of calling into exercise these refinements of society; and the wealthy priests were almost exclusively the patrons of men of taste and genius. The consequence

was, that the ecclesiastical edifices were the most splendid structures that were erected, and contained the best examples of painting and sculpture that could be procured. Wood at that time was in constant request, both for building and sculptural purposes.

As chivalry acquired a stronger feeling of romance, every thing of an imaginative character became more generally patronised; and the skill of the poet, the painter, the sculptor, and the architect, by degrees became known and appreciated. It is not to be expected that, after so long a degradation, the art of sculpture in wood readily acquired its ancient excellence. It had been thrown back an immense distance, and that space was only to be recovered by genius, combined with long and constant practice. The student may trace in the churches of Germany, Holland, Belgium, France, Italy, and England, the progress made during a course of several hundred years, from the rude and barbarous designs of the 11th and 12th centuries, to the beautiful and splendid specimens of the 16th and 17th.

In the following quotation from Vasari, the artist and the connoisseur will find some valuable and interesting information concerning the subject

of sculpture in wood, particularly relating to the plan usually adopted by the sculptors of the time in executing their designs :—

“ Chi vuole, che le figure del legno si possano condurre a perfezione, bisogna, che è ne faccia prima il modello di cera, o di terra, come dicemmo. Questa sorte di figure si è usata molto nella Christiana religione attesoche infiniti maestri hanno fatto molti Crocifissi, e diverse altre cose. Ma in vero non si da mai al legno quella carnosita, o morbidezza, che al metallo, e al marmo, ed all’ altre sculture, che noi veggiamo, o di stucchi, o di cera, o di terra. Il migliore nientedimanco tra tutti i legni, che si adoperano alla scultura, è il tiglio ; perchè gli ha i pori uguali per ogni lato, ed ubbedisce più agevolmente alla lima, ed allo scarpello. Ma perche l’artefice, essendo grande la figura, che e vuole, non può fare il tutto d’un pezzo solo, bisogna, ch’egli lo commetta di pezzi, e l’alzi, ed ingrossi secondo la forma, che e’ lo vuol fare. E per appiccarlo insieme in modo, che é tenga, non tolga mastrice di cacio, perchè non terrebbe, ma colla di spicchi, con la quale stratta, scaldati i predetti pezzi al fuoco, gli commetta, e gli serri insieme, non con chiovi di ferro, ma del medesimo legno. Il che fatto, lo lavori ed intagli

secondo la forma del suo modello. E degli artefici di così fatto mestiero si sono vedute ancora opere di bossolo lodatissime; ed ornamenti di noce bellissimi, i quali, quando sono di bel noce, che sia nero, appariscono quasi di bronzo. Ed ancora abbiamo veduti intagli in noccioli di fratte, come di ciriegie, e meliache di mano di Tedeschi molto eccellenti; lavorati con una pazienza, e sottigliezza grandissima. E sebbene non hanno gli stranieri quel perfetto disegno, che nelle cose loro dimostrano gl' Italiani, hanno niente di meno operato, ed operano continuamente in guisa, che riducono le cose a tanta sottigliezza, che elle fanno stupire il Mondo; come si può vedere in una opera, o per meglio dire in un miracolo di legno, di mano del maestro Gianni Francese, il quale abitando nella città di Firenze, la quale egli si aveva eletta per patria, prese in modo nelle cose del disegno, del quale gli diletto sempre, la maniera Italiana, che con la pratica, che aveva nel lavorar il legno, fece di taglio una figura d'un San Rocco grande, quanto il naturale; e condusse con sottilissimo intaglio tanto morbidi, e traforati i panni, che la vestono, ed in modo cartosi, e con bello andar l'ordine delle pieghe, che non si può veder cosa più maravigliosa. Similmente condusse la testa, la barba,

le mani, e le gambe di quel Santo con tanta perfezione, che ella ha meritata, e meriterà sempre lode infinita da tutti gli uomini; e che è più, acciochè si vegga in tutte le sue parti l'eccellenza dell' artefice, é stata conservata in sino a oggi questa figura nella Nunziata di Firenze sotto il pergamo, senza alcuna coperta di colori, o di pitture, nello stesso color del legname, e con la sola pulitezza, e perfezione, che maestro Gianni le diede bellissima sopra tutte l'altre, che si veggano intagliate in legno."\*

#### SCULPTURES IN WOOD, IN THE ITALIAN CITIES.

To enumerate all the examples of the art in Italy, would fill a volume. Bologna, though not a city of the first importance, has been liberally enriched with works of art; and an account of the principal carvings contained in its churches may enable the reader to form a tolerably correct conception of their multitude in the other Italian cities. From a little volume, that describes the

\* Vite de più eccellenti Pittori, Scultori e Architetti. Scritte da Georgeo Vasari—Pittore e Architetto aretino corrette da molte errori e illustrate con note.—Tomo primo, p. 40. In Roma, M.DCC.LIX.

most celebrated pictures, sculptures, and architectural distinctions of the churches, public buildings, palaces, and houses of the city of Bologna, and its suburbs, I am indebted for the following notices:—

In the great chapel belonging to the Madonna di Galiera, the statues over the altar, and the children, are executed in wood, by Silvestro Giannotto, called Il Lucchese, p. 12. In the first chapel of the church, dedicated to S. Martino Maggiore, the modern carvings in wood are by the hand of Antonio Casagrandi; and in the Cappella Maggiore, the beautiful ornaments in wood (*il bellissimo ornato di legno*) were carved by Andrea da Formigine, and his son, Jacopo, pp. 66 and 67. The carvings in wood, in the oratory of the church of S. Giobbe, are ascribed to Petronio Nannini, p. 77. In the chiesa di S. Gregorio, the beautiful ornaments in wood were designed by Gio. Calegari, and carved by Petronio Nannini, after the models of Antonio Gambarina; and, in the Marchesini chapel of the same church, the Crucifix of wood, which originally belonged to the Altar Maggiore di S. Colombano, and afterwards to the Cappella Facchinetti, is by Mirandola, p. 90. The same sculptor executed a Crucifix,

in the same material, belonging to the Guicciardini chapel, in the church of S. Lorenzo di Porta Stierra. There is a very ancient Crocefisso di legno, of which nothing is known, belonging to the Gessani chapel of the Chiesa Trinita, p. 136; and another, of similar antiquity, in the Chiesa Celsolini, which has been painted and undergone a complete restoration, p. 214. The stories, from the Old and New Testament, sculptured upon the choir of tinted wood, made by Tarsia, in the Cappella Grimaldi Maggiore, of the church dedicated to S. Dominico, are attributed to Fra Damiano da Bergamo, a lay brother of the order, assisted, according to Masini, by Fr. Antonio Asinelli Bolognese, p. 231. The Cappella Maggiore of the Chiesa S. Petronio, with other portions of the building, is enriched with many charming works of art; among which is a beautifully carved reading-desk, with a graceful little statue of wood, representing David, on the top, executed by Silvestro Gianotti. (E'anche da osservarsi il bel Leggio colla graziosa statuetta di legno del Davide in cima, intaglio tutto di Silvestri Gianotti) p. 260. Of the magnificent chapel Aldrovandi, the description given is very unsatisfactory; but the writer states that the statues of wood with which it is adorned, are by

the Fratelli Toselli, p. 270. In the anatomical theatre within the Scuole of the Chiesa S. Maria de' Foscherari, the work of Antonio Levanti, the statues in wood in the various niches are excellent works of Silvestro Giannotti; but the statues that support the top of the anatomical chair, representing the human body stripped of the skin, were made by Ercole Lelli, in the year 1734 (Di qui si passa al Teatro Anatomico opera di Antonio Levante, le statue di legno in varj nicche sono opere eccellenti di Silvestro Giannotti; ma le due che sostengono il disopra della Cattedra Anatomica, che mostrano quanto vedesi in un corpo dalla pelle spogliato, furono fatte da Ercole Lelli l'anno 1734.) Of this singular production, the writer afterwards states—"avanti che il Manzolini pensasse alla Notomia, onde per esse restano smentite le non giuste cose stampate dal fu Canonico D. Luigi Crespi circa il valore di sì grand' Uomo, tanto più se si osservi nello Studio Bianconi lo Scheletro con sì grand' arte, e diligenza dal Lelli vestito di muscoli, ed altre parti per servire a modello di queste due statue," pp. 277, 278.

In the middle of the church, dedicated to S. Gio. in Monte, the new decoration possesses a Christ in relievo, carved from a single piece of fig-



wood, said to be of Lombard execution; but, by the Lamo MS., it is stated to have been the rare work of a Pavian, p. 343. And in the Chiesa Certosa, there are two carvings in wood which have been gilt; they consist of little figures of the Twelve Apostles, and have been attributed to Cesi, p. 449.\*

#### SCULPTURES IN WOOD, IN THE CITIES OF FRANCE.

The ancient cities of France are richly stored with fine examples of this art, among which may particularly be distinguished Rouen, Rheims, Lyons, Arles, Chartres, St. Denis, and Amiens. The best specimens will generally be found in the cathedrals. Several sculptures of a religious character have suffered much from the senseless indignation of the people, during the excesses of the first revolution, and some have been preserved by very extraordinary means. Belonging to the Parisian church, dedicated to St. Etienne

\* Pitture, Scolture, ed Architetture, delle Chiese, Luoghi Pubblici, Palazzi e Case della Città di Bologna, e suoi Subborghi. In Bologna, M.DCC.XCII.

du Mont, is a remarkably beautiful carved Pulpit of wood, richly ornamented with sculptures in high relief, representing the adoration of the Magi and other sacred subjects. According to the account given by the ecclesiastic who acts as guide to the building, when the revolutionary destruction was at its height, this admirable work of art was sold for a trifle to a baker, on condition that he should break it up and use it as fire-wood; but the baker either thinking the *chaire à prêcher* too valuable for such a purpose, or possessing fuel more adapted to his wants, did it no injury; and for many years it was thrown aside, and almost forgotten, among a considerable quantity of lumber. When a period arrived in which something like religious feeling was observed, an Abbé discovered the pulpit, and for a few francs rescued it from the baker's oven. Shortly afterwards it was restored to its original situation, and now forms the principal ornament of the church.

Paris also possesses many other sculptures in the same material, well worthy of observation, which will usually be found in the buildings of a gothic character. The choir belonging to the cathedral of Notre Dame, containing ninety-two

stalls constructed of Dutch oak, ornamented with elaborately carved work, well deserves attention.

#### THE CHURCH OF SS. GIOVANNI E PAOLI.

This building, according to Milizia, was erected towards the conclusion of the fifteenth century, from the design of a celebrated Venetian sculptor and architect, Pietro Lombardo. It was in the Greek style, having in its exterior the Corinthian and Ionic orders divided into arches, supporting an entablature, and above this a circular pediment, richly ornamented; and was built in a quadrangular figure, with a raised chapel at the termination, which was approached by sixteen steps. Architects, sculptors, and painters of the first eminence, were afterwards employed upon the building. Danese Cataneo, a sculptor and architect, in the next century added to it the beautiful sepulchre of Leonardo Loredano, a famous patriot, who in the war of Cambray, sacrificed his property and children for the defence of his country. Giovanni and Girolamo Grapiglia, architects, designed the sepulchre of the Mocenighi; and Girolama Campagna, of Ve-

rona, executed the isolated altar; while the chapel and altar of the Rosario is attributed to Alessandro Vittoria.\* The pictorial embellishments were almost innumerable. I can only notice the St. Peter, the Martyr, a celebrated picture by Titian, which a Venetian chronicler describes as “la sempre più maravigliosa Tavola de San Pietro Martire, ch’ è dipinta dal penello della Natura il gran Tiziano:” a Crucifixion, by Tintoretto—the representation of Paradise, by Giacomo Palma—Christ banquetting with the Levites, by Paolo Veronese; and a painting, by the Cavalier Liberi.†

Some idea may be formed of the importance of the church, when it is stated that, in the year 1696, eighteen Doges had been entombed within its walls. Among other monuments, there is one which contains the skin of the famous M. Ant. Bragadino, Governor of Famagusta, who, after this city had been taken by assault, was most cruelly tormented by his barbarous captor, Mus-tapha—and, ultimately, flayed alive. The skin

\* *Memorie degli Architetti Antichi e Moderni.* de Francesco Milizia.

† *Le Ricche Minere della Pittura Veneziana.*

was then stuffed with hay, and sent to the arsenal of Constantinople, and, when it had remained there five and twenty years, was ransomed by the brother and children of the martyr.\* A picture on this subject, by the hand of Gioseffo Alabardi, ornaments the tomb.

Andrea Brustolini's statues of the Protestant reformers were not the only objects of art in the church, describing the triumph of the Catholics over the Dissenters. The subject appears to have been a favourite with the Dominican fathers. In the new refectory there is or was a painting by Gioseffo Enzo, representing St. Dominico preaching to the Lutherans, and other Infidels (*predica à Luterani ed altri infedeli*); and, in the same place, another of the Saint disputing with the heretics, (*che disputa con Heretici*) by Giovanni Baonconsigli. By this artist, also, there is, in the same church, a picture of Santo Tomaso, who instructs, and, sitting in the pulpit, disputes with many heretics (*che insegna, e disputa sedente in Cattedra, con molti Heretici*); and over the door, near the altar, Odoardo Fialetti has painted the manner in which San Dominico, to the confusion of the

\* A New Voyage to Italy, by Maximilian Misson.

Albigensian heretics, puts his book into the flames three times, and it remains unhurt. (San Domenico à confusione degli Heretici Albigensi, mette il suo libro nel fuoco tre volta, e resta sempre illeso.\*

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*NAMES OF THE PROTESTANTS AND OTHER  
"HERETICS" REPRESENTED BY THE STA-  
TUES OF ANDREA BRUSTOLINI; WITH A LITERAL  
COPY OF THE INSCRIPTIONS, IN MONKISH  
LATIN, CARVED UPON THE DIFFERENT PE-  
DESTALS.*

### MARTIN LUTHER.

MARTIN' LVTHER' CVIVS VC. THESES IN PVBLICA FRANCFORDIÆ  
AD ODERÅ DISPVATIONE, A M. JOÅNE TETZELIO, SEX SVPRÀ CEN-  
TVM CONTRA EDITIS CONCLVSIONIBVS, VTI A FIDE DEVLÆ COM-  
VICTÆ, ET PER CARNIFICIS MANVS IN PVBLICO FORO IN CINERES  
REDACTÆ, SOLO ÆQVATÆ REMANSERVNT.—ANNO 1517.

### DESIDERIVS ERASMUS.

DESIDERIVS ERASM,' ROTERODAMVS, CVIVS INFIDOS LIBROS TYPIS  
EDITOS DE CONFESSIONE, DE RITIBVS BAPTISMI, C DE CARNIV' ESV,  
M. GVALTERIVS GRAVIVS COGNOMETÒ RVISIVS NOVIOMAGËSIS PRIOR  
AD INFIMVM ITA DE-PRESSIT, VT SE, SVAMQVE FALSAM DOCTRINAM,  
LICET MVLTOTIES ENIXVS, VLTERRIVS EXTOLLERE NEQVAGVA POT-  
VERIT.—ANNO 1525.

\* Le Ricche Minere della Pittura Veneziano.

## ISAAC GENIUS.

ISAAC GENIVS, VNA CVM CLEMENTE BÆSIO, ET ALIIS CALVINIANÆ SECTÆ, IN COLLOQVIO, ET DISPVATIONE, APVD FRANCOFVRTVM HABITA, SVPER ARTICVLŪ DE BONIS OPERIB' AD PROMERENDĀ VITAM ÆTERNAM NECESSARIO REQUISITIS, SVPERATI, ET CONTERBITI A. M. COSMA MORELLES REGENTE, ET GENERALI INQVISITORE COLONIENSI.—ANNO 1600

## THEODORE BEZA.

THEODOR' BEZA BVRGVNDVS, PROPE MONTĒ PESSVLANVM, A. M. SEBASTIANO MICHAELIS INQVISITORE AVENIONENSI, VOCE, ET CALAMO REDARGVT' ET VICTVS: AT IN CASSVM, NAM PERTINAX: SED IPSIS HÆRETICIS VICTORIAM NON DENEGANTIBVS, ET CATHOLICAM FIDEM VICISSIM PROFITENTIBVS, NEC MŪIRE IN FVTVRVM EST AVSVS.—ANNO 1601.

## LOUIS DE NOVIOMAGO.

ALOYS. DE NOVIOMAGO, HYGONOTTOR. EX CAROLO MOLINÆO DOCTOR, XPI DNI PRÆSENTIA IN SACRAMĒTO NEGANS: IPSVM IN VTERO VIRGINIS MATRIS CONCEPTVM EOQVE CLAVSO NATV, INCREDIBILE DOCENS; SED A. M. PETRO DIVOLE, PVBLICE DISPVTANDO, VEQVE AD MYTESCENDVM REDACTVS, SVOSMET SECTARIOS CATHOLICOS MERENS EFFECIT.—ANNO 1607.

## GULIELMVS DE SKIAFUSA HELVETIVS.

GVILLELMVS DE SKIAFUSA HELVETIVS, VAFERRIM' CALVINI, ET ZWINGLIJ HÆRESV PRÆDICANS ACCENSOR, EXTINGTVS A M. MATHÆO ORYO INQVISIT. QLI IN GALLIA, QVI EVM AD HOMINEM ARGVENS, SCRIPSIT ALEXIPHARMACON, SEPTĒ SCHOLAS ADVERS' EOR. HÆRESSES DE PECCATO ORIGINALI, DE SACRIS IMAGINIBVS, PLVRAQVE ALIA OPERA.—ANNO 1608.

## A. BURGIVS.

ANNA BURGIVS, PARISIENSIS SENATOR, AVDAX, ET POTENS OPERE, ET FACTIONE, CALVINISTAR. ANTISTES ARROGATISSIM': A SENATV TAME LVGDVNĒSI, EX REGIO DECRO VT HÆRETIC' IGNI TRADIT' ET A M. FELICIANO NIŪVARDĀ IN CŌC TRID. PROCVRATORE, ORATORE, ET THEOLOGO, COMMENSI EPISCOPO, IN SVA ASSERTIONE, ET DEFĒSIONE CATHOLICÆ FIDEI, PROFLIGAT.—ANNO 1664.

## ANTONIUS LEGERUS.

ANTONIUS LEGERVS, CALVINISTARV, EX ANDREA CAROLSTADIO, PASTOR, ET PRÆDICANS; APVD PERĀ DE CŌSTĀTINOP. IN CVRIA ORATORIS HOLLANDENSIV, A M. EMILIO POCELLO. DESS. EVCHÆ SACRAMĒTO, CŪ BEREGARIO MALE SĒTIĒS, VSQ. AD PROMISSĀ ABIURATIONEM, PALAM DISPVTDŌ. CONVICT'. A QVA POSTEA RECEDĒS, OCVLIS REPENTE CAPTVS.—ANNO 1635.

## GULIELMUS DES AMORE.

GVLIELM' DES AMORE, COTRA QVE SVOSQ. FAVTORES IN PVBLICO CŌSIST. PRO STATV REGVLARIVM DISPVTAUIT, ET FVSTIGATV, EXVLĒ, AC EXAVTORATŪ TRIVPHAVIT MAGISTRI MAGISTRORVM MAGISTER B. ALBERT, MAGNVS EP. RATISB. IN CONC. GNALI LVGD. II. CŌSESSOR, ET DISPV. SCRIPTOR, ET DOCTOR GELIT. DATVS.—ANNO 1267.

## GEORGE BINGHAM.

GEORGIVS BINGAM' ANGLVS, CONACIÆ PRÆSES, IN HYBERNIA, CATHOLICORVM FER' PERSECVTOR, RETVSVS AD NECĒ VSQ. SIBI PRÆDICTAM A M. THADDĒO O DVANO, QVEM QVONDAM A SVIS MILITIBVS CASTRI BVREIS DOLESIS PRÆSIDIARIIS CŌPREHENSŪ, SED OMNES AD VNŪ AB EO PRISTINÆ SVÆ LIBERTATI RESTITVTO CONVERSOS, ÆGRE VIDIT.—ANNO 1608.



## CONSTANTINVS FONTANVS.

CONSTANTIN' FONTAN' CANONICVS, HISPALENSIS, CVM EGIDIO EIVS SOCIO, EX OPPIDO, S. CLEMENTIS CONCHENSIS, APVD, HISPANOS, HÆRESIS LVTHERANÆ CLĀDESTINI, ET, SVBDOLI, DISSEMINATOIRES, A M. IO. OCHOA DETECTI, PALAMQ. CONVICTI, SED NIHILOMINVS, MAGIS ADHVC PERTINACES, CARCERE, ET MORTE DENIQVE PLEXI.—ANNO 1555.

## MEMNO SIMONIS.

MEMNO SIMONIS, FRISIVS, ANABAPT. IN QVĒ AD PRÆSERVĀDOS CATHOLICOS, M. IO. BVNDERIVS DE GANDAVO SCRIPSIT DE BAPTISMO, COLLATIONEQ. IIII. ECCLESIE DOCTOR, ET IN LVTHER. ŒCOLAMPADIVM, ANASTASIŪ, ALIOSQ. HÆRETICOS, DE NVGARVM, LVTHERIQ. DOGMATŪ CŌVVTATIONE, DE ORTHODOXA FIDE, FORVMQ. THEOLOGICIS CŌTROVERSIIS.—ANNO 1574.

## ULRICUS ZWINGLIUS.

HVLRIC' ZWINGLIVS, QVEM VNA CVM LVTH. ET ŒCOLAMPADIO, BEREGARIS, VERO XPI CORP. ET SANGVINE IN EVĀCHA FIDELES NON PASCİ: BONAQ. OPERA NON EIS NECESSARIA DOCENTES, REPRESSIT M. HIERONYMVVS MONOPOLITAN' PVBLICVS IN VNIVERSIT NEAPOLITANA ET PATAVINA THEOLOGVS, ARCH. TARENTIN' HVIVS CONVENT' FILIVS —ANNO 1530.

## JOHN BUGENHAGIVS.

IO. BVGENHAGIVS, POMERAN' CIVIVS MALEDICTA, MENDACIA, ET ODIOSAS CALŪNIAS, IN SVO LIBRO ADVERS' FVRES CALICIS INSCRIPTO, INSPIENTER CONTRA CATHOLICOS EVVLGATAS, SAPIENTISSIME REFELIT M. MICHAEL DE VEHO, PRÆPOSITVS HALENSIS ECCLESIE IN SAXONIA ET CONSILIARIVS CARDINALIS ARCHIEPISCOPI MOGVNTINI.—ANNO 1532.

## JOHN BRENTIUS.

IO. BRENTIVS, CIVIS PROLEGOMENA, LETHIFERĀ WIRTĒBERGĒSE  
CŌFESSIŌNĒ PLVRESQ. ALIAS HĒRESES, DILINGŒ, PRIM' EVERTIT M.  
PETR' DE SOTO CAR. V. CŌFESS, IN CŌC. TRID. PRINCEPS THEOLO-  
GOR. HABITVS, VNIVERSITATIS SALMĀTICĒSIS CATHEDRATICVS VES-  
PERTINVS, PRIMARIVSQVE CANTABRICENSIS, QVA BVCERVVM, ET VER-  
MILIVM DEPVLIT.—ANNO 1587.

## PHILIP DE MORNAY.

PHILIPPVS MORNEVS, A M. NICOLAO COVFETEAV, HENERICI IV.  
ET LVDOV. XIII ECCLESIASTE, ET EPISCOPO MASSILIENSI, DONEC  
DELITESCERET, INSECVT'. DŲ A CLERO PARISIENSI, ET GALLICANO  
DELECTVS, IMPIŲ EIVS LIBRVVM, MYSTERIŲ INIQVITATIS IACTĀTER  
PRĒNOTATVM, EX COMMISSIONE PAVLI V. RETVDIT, ET FRAVDIS,  
DOLI AC MĒDACII CONVICT.—ANNO 1622.

## PHILIP MELANCTHON.

PHILIPP' MELĀCHTHŌ, IN FIRMĀDIS SIVS ANTIDOGMATIB' INCŌS-  
TATISSIM; ET PRĒSERTIM IN PROFVNDISSIMO NOSTRĒ IVSTIFICATIO-  
NIS PELAGO, ADEO FLVCTVANS, VT QVATERDECIES VARIVS, A M. THOMA  
RHADINO ET LIPSLE, ET ROMĒ TANDIV CONFVSVS, ATQVE AGITATVS  
FVERIT, DONEC AD VLTIMVM SVBMERSVS.—ANNO 1522.

## PETRVS POMPONATIUS.

PETR' POMPONATIVS, IN CONC. LAT. V. A LEONE X. CŲ ALIIS SVÆ  
FARINÆ DĀNAT' ET A M. BARTHOL, SPINA PISAN, SAC. PAL. MAGIS-  
TRO, CŌC TRID. THEOLOGO REBVSQ. FIDEI A PAVLO III. PRÆFECTO  
EXPVGNATVS; EDITA IN PRÆCLARISSIMIS SVIS VOLVMINIB' TVTELA  
VERITATIS CONTRA IPSVM, CVI ADDIDIT FLAGELLVM DE ANIMÆ  
IMMORTALITATE.—ANNO 1535.

### MOSES GERUNDENSIS.

MOYSES GERV̄DENSIS, HARCINONE HEBR̄COR. RABBIN' VICTOR VIDERI SVPERBE IN CŌGRESSIB' ABIZ̄S, VNA CŪ BONASTRVCH A PORTA, CORĀ JACOBO REGE PRINCIPIBVSQ. REGNI, A M. PAVLO XPIANO DISCEPTĀDO DE VERITATE FIDEI CATHOLICÆ, ITA CŌPEDITI VT TVNC OBMVTESCERE FVERINT CŪSTRICTI, NEC LOQVI IMPOSTER AVSI.—ANNO 1263.

### LUDOVICVS DE NORIBERGA.

LVDOVIC', DE NORIBERGA, FACVNDVS. AT FEROX CALVINISTAR. ANTESIGNAN IN PVBLICA INIBI INDICTA CŌCERTATIONE, DE VENERABILI, SACRAMENTO ALTARIS, DEQVE ALIIS CATHOLICÆ FIDEI MYSTERIIS, CVM SVOR. CŌFVSSIONE, DERISV, ET CŌVERSIONE, MALE AB HISDĒ TRACTAT' QVIA AD TVRPĒ Vsq. FVGAM LACESSIT' A M. IO. PRIORE NORIBERGensi.—ANNO 1556.

### JOHN CALVIN.

IO. CALVINVS, CONTRA QVĒ, LVTHERV̄, ZWINGLIVM, ET SEQVACES M. STEPHAN, PARIS AVRELIANESIS GALLVS, EPISCOPVS ABELLONENSIS, TYPIS TRADENS PROLIXAM EXPOSITIONEM, SVPER ILLVD JOANNIS PRIMO, VERBVM CARO FACTVM EST, ET HABITAVIT IN NOBIS, AB IPSIVS PERNICIALI SECTA, ET DOCTRINA QVAMPLVRES DECEPTOS ASSECLAS AVERTIT.—ANNO 1561.

### MATTHÆVS GRIBALDUS.

MATTHÆVS GRIBALDVS, ITAL' CVIVS VENENIFERA CŌMENTA PROSCRIBĒS M. ADRIAN' VALĒTIC' VENET' INQVISITOR QVADRAGENARIVS VNIV. PATAVINÆ METAPH. ET THEOLOG' EP IVSTINOP, CŌC. TRID, CŌSESSOR ET CONTRA CALVINV̄ EVCHARISTICVS SCRIPTOR, EA MANIFESTISSIMÆ FALSITATIS APERTE CONVICT, ET IN RIDICVLAS FABELLAS CONVERTIT.—ANNO 1564.

## BERNARDINVS OCHINUS.

BERNARDINVS OCHINVS, LVTHERI, A SECRETIORIBVS DILECTISSIMVS. QVOR. ALIORVMQ. HÆRETICOR. ARCANOS ERRORES DETEXIT, VNAQ. DESTRVXIT M. AMBROS. CATARIN' POLIT' SE'EN. IN CONC. TRID. ORATOR, ET COCÏONATOR, ARCH. COPSAN' ET CARDINALIS IN PECTORE IVLII III. PRÆMORTVVS, LVTHERI ANTAGONISTA, VIVENS DICTVS.—ANNO 1547.

## SEBASTIANVS POLONUS.

SEBASTIANVS POLONVS, LVTHERICO VENENO IMBVTVS IMBVTOR, PVBLICE CŪCERTĀDO, ENERVAT' A M. CORNELIO DE SNEKIS FRISIO, PROVINCIALI SAXONIÆ, FRANCIE, POLONIÆ, HOLLĀDIÆQ. VIC ĒLI, QVI ET IPSV̄ LVTHER, PLVRIES EXPVGNABERAT; ET NE PROPINATVM OBESSET, DEFENSORIVM ECCLESIASTICORVM PRÆSTITIT.—ANNO 1531.

## JUSTUS VELSIUS.

JYSTVS VELSIVS RESONANTIS FAME COLONIÆ HÆRETICVS, A M. IO. SLOTANO GEFFENSI IBIDEM INQVISITORE CŪCLVSVS, SVIS IN EV DEMŌSTRATIVIS DISPYTATIONIB' ET SCRIPTIS DE VERA CATH. FIDE RETINENDA, DE BAPTISMO, IEIVNIO, DIVINA INCARNATIONE, ET VIRTUTE, NOSTRAQVE, A CHRISTO REDEMPTIONE, AC DE, INSVPERABILI ECCLESIE POTENTIA.—ANNO 1535.

## TRANSLATION.

*AS THE LATIN OF THE FOREGOING INSCRIPTIONS, FROM ITS ABBREVIATIONS AND MONKISH STYLE, CANNOT BE INTELLIGIBLE TO MANY READERS, A FREE TRANSLATION MAY BE ACCEPTABLE.*

MARTIN LUTHER, whose thesis, in a public discussion held at Frankfort on the Oder, having been proved in one hundred and six of its positions, by M. John Tetzeliu8, contrary to the faith, was consigned to the flames by the hand of the common hangman, in the market-place.—1517.

DESIDERIUS ERASMUS, of Rotterdam, whose infidel printed books on Confession, the Rite of Baptism, and the Eating of Flesh, were so completely confuted, and their false doctrines exposed by M. Walter Gravius, surnamed Ruisius, of Newremberg, that though frequently attempting to establish them he never succeeded.—1525.

ISAAC GENIUS, with one Clement Bœsius, and others, belonging to different sects of Calvinists, in a colloquy and disputation held at Frankfort, on the article—the Necessity of Good Works in procuring eternal life, were vanquished and

frightened by M. Cosmo Morelles, Regent and Inquisitor-General of Cologne.—1609.

THEODORE BEZA, a Burgundian, from the neighbourhood of Mount Pelier, was, by the voice and by the pen, confuted and vanquished by M. Sebastian Michael, Inquisitor of Avignon, but in vain, for he was obstinate ; yet the Heretics themselves not denying the victory, returned into the profession of the Catholic Faith, and he dared not afterwards open his mouth.—1601.

LOUIS OF NEWRENBURG, a Hugonot, denying the Presence of Christ's body in the Sacrament, and teaching the incredible doctrine that he had been conceived and enclosed at birth in the womb of the Virgin mother, was, in a public disputation, reduced to silence by M. Peter Divole, and, to his disconsolation, he found his followers return to the Catholic Faith.—1567.

WILLIAM OF SCHAFHAUS, a Swiss, craftily preached in an inflammatory manner the heresies of Calvin and Zuinglius, was extinguished by Mathew Oryo, Inquisitor-General, in France, who, arguing against the heresies of these men, wrote in seven discourses upon Original Sin, Sacred Images,—Alexipharmakon, and numerous other works.—1556.

ANNA BURGIIUS, a Senator of Paris, audaciously labouring with all his strength as an arrogant chief of his faction, the Calvinists, was condemned to be burnt as a Heretic, by the senate of Lyons and a royal decree, having been defeated at the Council of Trent, by M. Felicianus Ninguardus, Procurator, Orator, and Theologian, by convincing arguments in praise of the church and defence of the Catholic Faith.—1564.

ANTHONY LEGER, of Carlstad, a pastor and preacher of the Calvinists, having been convicted in the house of the Dutch Ambassador, at Pera in Constantinople, in disputation by M. Æmilius Porcellus, of believing in the wicked opinions of Berengarius, concerning the Eucharist, promised abjuration, from which afterwards receding, he was suddenly deprived of his eyes.—1635.

WILLIAM DES AMORE, over whom and his partisans in a public consistory for the regulation of the state, that master, of masters the master, B. Albert Magnus, Bishop of Ratisbon, and member of the General Council of Leyden, in disputation completely triumphed, beating, discarding, and dispersing them.—1257.

GEORGE BINGHAM, an Englishman, President of Connaught in Ireland, a ferocious perse-

cutor of the Catholics, was necessarily destroyed, as it was predicted by A. M. Thaddeus O. Duan, whom, previously, he had imprisoned in his castle; yet one and all desiring his restoration, he was with much difficulty liberated.—1608.

CONSTANTINE FONTAINE, a Spanish Canon, with Egidius his associate, from the town of Santo Clementi in Spain, clandestinely and craftily disseminated the heresies of Luther, but they were detected by A. M. John Ochoa, and publicly convicted; notwithstanding which, pertinaciously clinging to their doctrines, they were imprisoned, and ultimately put to death.—1558.

MEMNO SIMON, a Frisian Anabaptist, from whom to preserve the Catholics M. John Bunderius of Ghent, wrote, in conjunction with four ecclesiastical Doctors, on Baptism; and, in theological controversies upon the Orthodox faith, confuted the dogmas of Luther, Œcolampadius, Anastasius, and other heretics, and disproved the idle stories of Luther.—1574.

ULRIC ZUINGLIUS, who, with one Luther, and Œcolampadius assert that the faithful do not receive the real body and blood of Christ in the Eucharist, and teach that good works are not necessary; were stopped by M. Hieronymus,



exclusive public Theologian to the Universities of Naples and Padua, Archbishop of Tarentum, &c.—1539.

JOHN BUGENHAIG, of Pomerania, whose accursed, false, and odious calumnies, entitled “The Robbers of the Chalice,” foolishly published against the Catholics, were most wisely disproved by M. Michael de Veho, Prior of the Church of Halle in Saxony, and Counsellor to the Cardinal Archbishop of Mentz.—1532.

JOHN BRENTIUS, whose deadly Wirtemberg Confession, and many other heresies, were completely overthrown by M. Peter de Soto, Confessor to Charles the Fifth, principal Theologian in the Council of Trent, &c., &c.—1557.

PHILIP DE MORNAY was pursued by M. Nicholas Coufeteau, Chaplain to Henry the Fourth, and Louis the Thirteenth, until he concealed himself; his impious book, the mysterious iniquities of which had been so much boasted of, was confuted by Coufeteau, at the instigation of the Parisian clergy, and the chief men of France, and he was convicted of fraud and lying.—1623.

PHILIP MELANCTHON was so inconstant in the grand points of his heretical opinions, particularly wavering so very much on that most profound

and oceanic subject, our Justification, that he varied it fourteen times, and so long as this confusion lasted he was fiercely shaken by M. Thomas Rhadino, at Leipsig and Rome, until he was ultimately drowned.—1522.

PETER POMPONATIUS, with others of the same grain, were cited before the council of Lateran, by Leo the Tenth, and completely vanquished by M. Bartholomew Spina, of Pisa, Master of the Sacred Palace, who for three days, in a scarlet robe, answered theologically for the faith before Paul the Third; he wrote, very brilliantly, a volume in defence of the truth against this man; to which may be added, "A Scourge to the Immortality of the Soul."—1535.

MOSES GERUNDENSIS of Barcelona, a Hebrew Rabbi, with Bonustruch of Oporto, in a public discussion upon the truth of the Catholic faith, held before King James and the Princes of his kingdom, were so closely assailed by M. Paul, a Christian, that they became dumb, and the imposters dared not again attempt to speak.—1263.

LOUIS OF NUREMBERG, an eloquent but fierce Calvinistic leader, in public, even there proclaiming opposition to the ancient sacramental

altars, and other mysteries of the Catholic faith, was held up to ridicule by M. John, Prior of Nuremberg, to the disgrace of those who had been his converts; and, being badly treated, was provoked to an ignominious flight.—1556

JOHN CALVIN, against whom, with Luther and Zuinglius, M. Stephen Paris, a most brilliant Frenchman, Bishop of Abbeville, printing a long exposition relating to the First Chapter of St. John, "the Word being made flesh, and dwelling among us;" prevented many from joining that pernicious sect and doctrine.—1561.

MATTEO GRIBALDI, an Italian, whose venomous works were proscribed, was convicted of manifest falsehood, and his fables turned into ridicule by M. Adriano Valentici, one of the four Inquisitors of Venice, &c., and a writer on the Eucharist, against Calvin.—1565.

BERNARDINE OCHINUS, secretly the most esteemed of the followers of Luther and other heretics, whose hidden errors were detected and destroyed by M. Ambrose, an orator, in the Council of Trent, &c.; who when living was called the Antagonist of Luther.—1547.

SEBASTIAN POLONUS, imbued with the venom of Luther, and diffusing it in public, was

enfeebled by M. Cornelio de Saekis, a Dutchman, Vicar-general in Saxony, France, Poland, and Holland; who had many times defeated Luther himself, and was neither drunkard or glutton, when appointed defender of the church.—1531.

JUSTUS VELSIUS, a heretic of resounding fame in Cologne, was defeated by M. John Slotano, in his demonstrative disputations and writings on the necessity of retaining the true Catholic Faith; on Baptism, the Divine Incarnation, on Virtue, on Redemption by Christ, and the Insuperable Power of the Church.—1555.

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